

THE ILLUSTRATED
SPORTING & DRAMATIC



No. 213.—VOL. VIII.

SATURDAY, MARCH 2, 1878.

[REGISTERED FOR
TRANSMISSION ABROAD.]

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HORSE SHOW, AGRICULTURAL HALL, ISLINGTON.

JUNE 8th, 10th, 11th, 12th, 13th, 14th.

By Order,

S. SIDNEY,
Secretary and Manager.

CRYSTAL PALACE.—Calendar for Week ending March 9th.

Monday, March 4. Orchestral Band, Dr. Lynn's Living Marionettes, Hindoo Conjurers, and Galatea Mystery. First Play of New Series under the direction of Mr. Righton, Goldsmith's SHE STOOPS TO CONQUER at 3. Messrs. Rider, Righton, Collette, &c. Miss Rachel Sanger and Mrs. Stirling. Dr. Lynn's Entertainments, and Orchestral Band.

Wednesday, Mar. 6. Ash Wednesday. Sacred Concert. Beethoven's Mount of Olives at 3. Miss Robertson, Mr. Barton, McGuckin, and Mr. George Fox. Dr. Lynn's Entertainments.

Thursday, March 7. Play, DEARER THAN LIFE. Mr. J. L. Toole. Friday, March 8. Orchestral Band. Dr. Lynn's Entertainments. Saturday, March 9th. Concert, last day of Dr. Lynn's Entertainments.

MONDAY TO FRIDAY, Admission to PALACE, ONE SHILLING DAILY. SATURDAY, HALF-A-CROWN; or by Season Ticket.

S. T. JAMES'S GREAT HALL, Regent-street and Piccadilly.

A GRAND DAY AND NIGHT FETE will be given on

THURSDAY NEXT, 7th MARCH, 1878,

In the Afternoon at 2.30; Evening at 7.30, on the occasion of MR. G. W. MOORE'S ANNUAL BENEFIT. The following artistes have kindly volunteered:

The world-famed

VOKES FAMILY, Miss VICTORIA VOKES. Mrs. FRED VOKES. Miss JESSE VOKES. Mr. FAWDON VOKES.

In the Burlesque Sketch,

Mr. LIONEL BROUH. Mr. JAMES FERNANDEZ. Mr. EDWARD TERRY. Mr. HARRY PAULTON. Mons. MARIUS. THE MARVELLOUS GIRARDS. BROTHER RAYNOR. THE LEOPOLD BROTHERS. THE BROTHERS DARE. THE WILSON BROTHERS. Mr. J. C. ROWLEY. Mr. FRED COYNE. Mr. WILL RILEY.

A most attractive programme will also be presented by the MOORE AND BURGESS MINSTRELS. Fauteuils, 5s.; Stalls, 3s.; Balcony, 2s.; Gallery, 1s. Tickets and places at Austin's Office daily from 9 a.m. till 7 p.m.

ROYAL AQUARIUM, WESTMINSTER.

The Royal Aquarium, for variety, novelty, and excellence of entertainments, will this year surpass all other rival establishments.

Dores open at 11. Admission One Shilling. 11 till 1 o'clock and throughout the day, the Laplanders, Men and Women, Reindeer, Sledges, Dogs, etc. The Chimpanzee, Pongar, the Sacred Monkey, the Abyssinian Snake Charmer, the Royal Punch and Judy, Cosmopolitan Views, the Performing Fleas. The Aquarium (finest in the world), the New Seal Tank, George Cruikshank's Collections, War Sketches of the Illustrated London News.

3.0. First Special Variety Entertainment in Great Hall. 5.30. Zazel, the marvellous.

8.0. Second Great Variety Entertainment in the Hall. 10.30. Zazel's second performance.

Benedetti (the sword-swallow), Vol Bucque's Pupils, Leon (the contortionist), Benizoug Zouog Arabs, Tyrolean Singers, Grant the Ventiloquist, Dusoni's Dogs. Perform afternoon and evening. The most extraordinary combination of talent ever appearing before the public in one day.

AFTERNOON THEATRE, ROYAL AQUARIUM.—The Management beg to announce a Series of AFTERNOON PERFORMANCES Every Day, at three o'clock, believing, as they do, they will supply a want felt by many to whom dramatic representations in the afternoon are a convenience. A Series of Standard Plays will be produced, and whilst due care will be given to the mounting, mise-en-scene, and costumes, special attention will be devoted to the cast, and every effort will be made to secure the services of the very best artistes. The Management, without further prelude, confidently submit their venture to public support. On MONDAY and during the week, by particular desire THE SCHOOL FOR SCANDAL, in which Mr. Phelps will appear as Sir Peter Teazle, and Miss Litton resume her successful impersonation of Lady Teazle. Stalls, 6s.; dress circle, 5s.; boxes, 3s.; pit, 2s. (including free admission to the Aquarium); gallery, 1s. No fees for booking.

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First Time of IN A COUNTRY HOUSE.

M. R. AND MRS. GERMAN REED'S ENTERTAINMENT. A HAPPY BUNGALOW, by Arthur Law, Music by King Hall; IN A COUNTRY HOUSE, by Mr. Corney Grain, and ANSWER PAID, by F. C. Burnand, Music by Walter Austin. Every Evening, except Thursday and Saturday, at 8; every Thursday and Saturday at 3. Admission 1s., 2s.; Stalls, 3s. and 5s.; can be secured in advance, without fee. ST. GEORGE'S HALL, LANGHAM PLACE, OXFORD CIRCUS.

THE ZOOLOGICAL SOCIETY'S GARDENS, Regent's-park, are Open Daily (except Sunday). Admission, 1s.; on Monday, 6d.; children always 6d. The new lion house is now open. Among the latest additions are a Guará or Red Wolf, a family of Gelada monkeys, two Penguins, and a large Poitou Ass.

MISS EMILY MOTT is open to ENGAGEMENTS for CONCERTS (Ballad Singing a specialty), and Selections from Oratorios. Lessons given at her new address, 6, Kennington Park Gardens, Royal Road, Kennington Park.

THEATRES.

THEATRE ROYAL, DRURY LANE.—Sole Lessee and Manager, Mr. F. B. Chatterton. As the present lease shortly expires, it has been thought that this is a fitting opportunity for professionally and publicly marking the estimation in which the Lessee and Manager is held. The following committee beg to announce that a COMPLIMENTARY BENEFIT to Mr. F. B. CHATTERTON will take place on MONDAY MORNING, MARCH 4, 1878. Hon. Secretary and Treasurer, Charles Harcourt, Haymarket Theatre. The Performance will commence at 1 o'clock precisely with the Rival Show Scene, from F. C. Burnand's Burlesque of ARION, by permission of the Author, F. C. Burnand; Messrs. Edward Terry, H. Paulton; Mesdames G. La Feuillade, G. Williams, Nellie Vane, Sallie Turner. Recitation, "The Fugitive Slave," Mr. W. Terriss. The 2nd Act of H. J. Byron's Comedy of OUR BOYS: Messrs. William Farren Thomas Thorne, David James, C. W. Garthorne, W. Lestocq; Mesdames Kate Bishop, B. Hollingshead, Sophie Larkin. Recitation, "The Whaler Fleet," Mrs. Stirling. The First Act of Shakespeare's KING RICHARD III.: Messrs. Henry Irving, Walter Bentley, R. C. Lyons, Cartwright; Miss Isabel Bateman. "Trying a Magistrate," Mr. J. L. Toole. The Balcony Scene, ROMEO AND JULIET: Romeo, Mr. Charles Warner, Juliet, Miss Neilson. Song, "I haven't the slightest idea," Mr. E. Righton. The Fourth Act of LEAH: Mr. R. C. Lyons, Miss Bateman. Fatastia Brillante, Harp, Miss Mary Chatterton; Grand March, Two Harps, Misses Mary and Annie Chatterton. The Snow Scene of W. G. Wills' Drama, JANE SHORE: Messrs. Howard Russell, B. Bentley, T. Ford, H. Sinclair, Rogers, Davis, T. Thorne, Griffith, and S. Emery: Miss Redcliffe and Miss Heath. The celebrated Parrot, Mr. George Conquest. The marriage scene MUCH ADO ABOUT NOTHING: Messrs. James Fernandez, H. Vaughan, G. Weston, Henry Neville, James Johnstone, Ryder, Miss Lucy Buckstone, Miss Ada Cavendish. Selection from Andrew Halliday's drama of NICHOLAS NICKLEBY: Messrs. S. Emery, W. Terriss, Miss Harriett Coveney, Miss Hudspeth. The last scene of ROBERT MACAIRE by the celebrated Martinetti Troupe. Stage Manager, Mr. Edward Stirling; Prompter, Mr. A. W. Powell; Director of the Orchestra, Herr Carl Meyer; Acting Manager, Mr. Charles Jecks. The whole of the Directors, Acting and Stage Managers, and the gentlemen of the orchestra have kindly given their services. Prices: Private Boxes, from £2 2s. Stalls £1 1s. Dress Circle, 10s. 6d. Upper Circle, 7s. Pit, 2s. 6d. Galleries, 1s.

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* * We regret that we are again compelled to hold over our Reviews of New Books and Magazines.

“CHIPS OF THE OLD BLOCK.”

This fine picture, from which was reproduced the Coloured Presentation Plate with the last Christmas Number of this Journal, IS FOR SALE, and is on view at the Studio of the Artist, Mr. J. T. LUCAS, 22, St. John's Wood-road, N.W.

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THE ILLUSTRATED
Sporting and Dramatic News.

LONDON, SATURDAY, MARCH 2, 1878.

CIRCULAR NOTES.

WE wish to caution those persons who have, or may hereafter have, business relations with THE ILLUSTRATED SPORTING AND DRAMATIC News against an individual who calls himself J. W. Franklin, and who, four days ago, fraudulently attempted, in the name of this journal, to obtain a sum of money from the Liverpool representatives of Messrs. Metzler and Co., the eminent music publishers. The name “Franklin” we shrewdly suspect to be an alias. A letter which is before us, signed Franklin, affords strong internal evidence of its having been written by a clerk who was formerly employed in the commercial department of this journal, and who was summarily discharged for dishonesty. When last heard of he was staying at the Imperial Hotel, Lime-street, Liverpool. We take this opportunity of stating that we have no representative whatever in the provinces who is authorised to receive monies on behalf of THE ILLUSTRATED SPORTING AND DRAMATIC News.

WE publish with pleasure the brief but suggestive observations of Mr. William Harrison, F.S.A., D.C.L., and J.P., which are appended. It is high time the intelligent friends of our friend the dog spoke out in his behalf.

SIR,—Permit me to thank you for your most suggestive illustration, and short but meaning article headed, “Within the Clutch of the Law.” Like you, and very many indeed besides, I think too much deference has been paid to the panic-mongers, and if you, and such as you, speak out so wisely and temperately, surely even their hearts must feel smitten. Thanking you exceedingly, believe me, yours truly,

WM. HARRISON.

MR. J. D. POWLES and Mr. R. E. Francillon have felt “it due to all concerned to put forward some statement of their share in the transactions relating to the change in the proprietorship of the *Tatler*, and to the unlooked-for result of that change.” We have read the pamphlet, and sympathise thoroughly with the writers. That, at any rate, we will say, albeit the matter in dispute between Mr. Powles, the proprietor, and his remarkable successor is yet unsettled. We would add, too, putting aside for the moment the *Tatler* and its aggravated unhappy dying moments, that those who best know Messrs. Powles and Francillon will be the readiest to warmly deny that there ever was, or, for that matter, could have been, the least necessity whatever for those two gentlemen to volunteer a public statement in the nature of a defence.

THE electroplater-in-chief of our amusing contemporary the *Daily Telegraph*, inspired by a sale of fiddles at the Hôtel Drouot, Paris, waxes eloquent on the subject of Stradivarius and his achievements. The article is more entertaining than accurate. Chronicling the leading event of the sale, the picturesque essayist says: “The first bid was for 10,000 francs, and the treasure was ultimately knocked down for the large sum of 22,100 francs, an almost unprecedented price, we believe, for a Stradivarius of so late a date as 1709. The most eagerly-sought-after examples of the master have usually been the specimens bearing dates ranging between 1685 and 1695.” Indeed! Antonius Stradivarius was born in 1644 and died in 1737. The finest or grandest patterns of his violins range from 1700 to 1730, therefore those of 1709 are not late. Those of 1685 to 1694 are not the most sought after. They are known as Amatisi Strads, or very early ones, all over

Europe. To revert to our guide. “The dome, or upper part of a perfect specimen of the renowned ‘luther’ of Cremona should be a little more depressed than that of one of Amati’s violins.” Which Amati does the *Daily Telegraph* mean? There were six of the family—Andreas, Nicholas, Jerome, Antonius, Nicholas, and Hieronymus—from 1540 to 1684. “The veins of the wood,” writes our instructive friend, “forming the body should be widely separated from each other, and of the same breadth throughout their entire length.” Should they? The grain of the wood of the belly is rarely other than rather close—never wide; and as trees are usually rather smaller at the top than bottom, the grain would be so too. Again—“Taken in its ensemble, a Stradivarius should be flatter than any other violin proceeding from the historic manufactory of Cremona.” As a matter of fact the flattened Cremona violins were not those by Stradivarius, but by Joseph Guarnerius.

PROCEEDING in his diverting analysis, the writer is good enough to inform us that “the sounds emitted from a Stradivarius may be compared to those of a flute, just as the diapason of the almost equally famous fiddles of Steiner—instruments of which the domes are much loftier—have been likened to the sound of a clarinet.” What are the facts? It is the Stainer, or Steiner, fiddles that have the flute tone, and the Strads the clarinet, which is no doubt the origin of the term “reedy tone of the Cremona school.” Again—“A Steiner should bear the autograph of the maker; the head should be that of a lion, and the varnish a reddish yellow or dark ‘burnt sienna.’” What is the fact? Stainer’s autograph is seen in the well-preserved specimens of those he made at Cremona—only a very small number; the lion’s head only on some he made, years later, in the Tyrol. “Contemporary with Stradivarius,” continues our essayist, “were the three fiddle-makers of Cremona—Geronimo, Antonio, and Nicolo Amati.” Well, only the last of the Amati’s could be said to be contemporaneous with Stradivarius, as he only began a few years before Nicholas died, in 1684. The audacious ease of statement manifested by our informant is charming. “Stradivarius had a worthy pupil and successor in Giuseppe Guarnerini, or Guarnerius, who carried on his work far into the eighteenth century. He was at his zenith as a manufacturer about 1720.” Now it is very doubtful, indeed, whose pupil Guarnerius was? There is no doubt, however, about his best period being about 1735. “From the Tyrol came the two distinguished violin-makers, Klotz, father and son.” The Klotz’s were “very ninth-rate makers.” Examples of their work are to be picked up very cheap. “The fiddles of Azzolino della Ciaja, of Sienna, who flourished about 1740, are also much esteemed.” Let the discoverer have his bays! We should like some evidence of the estimation in which those fiddles are held—by collectors—for, with shame we confess it, we never met with the name before. In what list of fiddle-makers is the name of Azzolino della Ciaja to be found? We have made diligent search and failed to find it. One thing is tolerably certain, and that is that the fiddles of Azzolino della Ciaja have no market value in this country. One more observation and we bid our instructor adieu. He declares that “a reputed Cremona fiddle, deriving, as it does, enhanced value from having been the property of celebrated maestri, or well-known collectors, should always possess an unimpeachable pedigree.” We reply—Nothing of the sort. A skilful collector of our acquaintance purchased a “Joseph” for the sum of ten pounds. He afterwards sold it to a dealer for £220. It subsequently changed hands for the sum of £600, and its present market price is £800. That particular “Joseph” had no pedigree.

WE beg to compliment Messrs. ——; no, they shan’t have a gratuitous advertisement!—nevertheless, we beg to compliment those Liverpool photographers on their letter, which we append. It is, without exception, the finest example of cool provincial impudence we have encountered for a very long time:

“We notice in your paper of Feb. 23, a full-length portrait of Aynsley Cook as Falstaff. In your notice of it you refer to it as ‘Mr. Matt Stretch’s spirited drawing.’ We do not consider this fair to us, as the drawing is evidently made from our photograph, with which it compares truthfully in almost every particular. We have had numbers of our photographs copied into journals, but the source has always been acknowledged, and we trust that in your next number you will do so in this case.”

IT is strange that the critics of Mr. Tennyson’s noble poem in the *Contemporary* should have overlooked the fact that an almost equally noble poem on the same theme was written by Gerald Massey several years ago. Let those who are curious in such matters turn up “Sir Richard Grenville’s Last Fight.”

THE “CLIO” CONCERT.

THE grand concert in aid of the funds of the training-ship Clio, which took place at St. James’s Hall on Friday last week, was largely and fashionably attended, and passed off most successfully, as far as the respective artists were concerned. The only drawback was the absence of what may be termed “the shilling public,” a circumstance that was probably owing to the number of popular concerts which have been at St. James’s Hall during the present season. All the artists (with the exception of Mr. F. H. Cowen, unavoidably absent) who had volunteered their services appeared, and the result was a most enjoyable concert. It would be invidious to select from those who took part any particular performer for especial praise. Mrs. Osgood, Miss Anna Williams, Madame Antoinette Sterling, Miss Helen d’Alton, and Messrs. Edward Lloyd, M’Guckin, Maybrick, Walter Clifford, and Henry Pyatt were the vocalists respectively; Signor Mattei played two solos on the pianoforte, and Sidney Naylor and Hamilton Clarke conducted. Madame Sterling was encored, and the same honour was bestowed on Mr. Edward Lloyd (who was in splendid voice), Mr. Maybrick, and Mr. Walter Clifford—in the new patriotic song, “Our lads in blue.” Those lovers of sea songs who were present amongst the audience had no reason to complain either of the number or quality of the ditties provided for their entertainment. Mrs. Osgood sang “The emigrant ship;” Miss Anna Williams,

“Rule Britannia,” with great spirit; Miss Helen D’Alton, “My love is gone a-sailing;” Mr. Edward Lloyd, “The Death of Nelson,” and (with Mr. Walter Clifford) “All’s well;” and Mr. M’Guckin “The anchor’s weighed;” Mr. Maybrick “True Blue,” and Mr. Pyatt, “Blow high, blow low.” We give in another part of this impression a page of sketches made by Mr. Matt Stretch at this most interesting concert.

SPORTING CELEBRITIES.

HORATIO ROSS.

MR. HORATIO ROSS was born at Rossie Castle, his father’s property in Forfarshire, in the year eighteen hundred and one, and the great naval hero of Trafalgar, Lord Nelson, was his godfather, after whom he was named. After the death of his father he became cornet in a dragoon regiment, but quitted the service two years after, and soon became famous in the domain of sport. Amongst the hard-riders of Melton Mowbray he held his own with White, Neville, Sir Harry Goodricke, Lord Plymouth, and Campbell. He was the winner of the first recorded steeplechase, on which occasion he rode Clinker, against Captain Douglas on Radical, over Leicestershire, and won. He subsequently ran against that prince amongst noble horsemen, George Osbaldeston, over the same country; and although he was beaten the victory was not easily obtained, and he afterwards had his revenge when, nearly fifty years ago, he rowed against the same stout antagonist in a memorable match on the Thames, over a course between Vauxhall-bridge and Hammersmith, and carried off the honours triumphantly. He was famous, too, amongst the yachtsmen of his day; but it was his skill with the gun that brought him most prominently before the public. With fowling-piece, rifle, and pistol, he was unmatched.

An article in *Baily’s Magazine* chronicles his famous deeds in the following glowing words:—“At the pigeon from the trap at the Red House it was in vain to handicap him. In England he was matched against all-comers as a game shot, and in Scotland he was, and still is, known *par excellence* as the ‘Deer-Stalker.’ Indeed, few were the meetings for genuine sport in the country in which he did not bear a part, and those were times when sport had not stooped to the battue, nor been tarnished by the disgraces of the Turf and the Ring. In a match with Lord Macdonald Mr. Ross killed 52 pigeons out of 53 shots, with traps 30 and 35 yards from the shooter. And again, in a match amongst the members of the Red House Club, in 1828—a club possessing all the best shots in the kingdom—Mr. Ross won the cup with shooting that has no parallel either before or since. It was a four days’ match—20 shots a day, traps 5 in number, 30 yards’ rise. Out of his 80 birds he scored 76; 3 others were killed, though not scored; and but 1 bird escaped, by reason of his gun snapping. And again, with a duelling-pistol he killed 20 swallows before breakfast, most of them on the wing. Some of his athletic feats were no less remarkable, as when he walked as umpire with the late Lord Kennedy. Sir Andrew Leith Hay, and others, from the River Dee to Inverness, a distance of ninety-seven miles, without stopping, and was the only one who reached the goal unassisted; and again in the match he shot with Colonel Anson at partridges in Norfolk, when the latter retired from sheer exhaustion. Mr. Ross was so fresh that he challenged any of the bystanders to walk to London, a distance of seventy miles. These were some of the exploits of his youth and early manhood, and they stamped him as the foremost man amongst the athletes of his day. In briefly alluding to the early career of this now veteran sportsman there is one fact which must not be overlooked. The best pistol shot in Europe, and at a period when most trivial causes often led to hostile and fatal meetings, he so studiously avoided saying anything to wound the feelings of others, that he never had a serious quarrel with any one. He set his face sternly against duelling; and acting no less than sixteen times as a friend, by tact and good temper he in every case managed to effect a reconciliation without resort to the *ultima ratio*. There is nothing to which he must now look back with greater satisfaction than to his success as a peace-maker. On these laurels he might well have rested, but his intellectual and physical activity induced him to canvass for a seat in the House of Commons, and in 1831 he entered Parliament as the representative for the Aberdeen, Montrose, and Arbroath boroughs. The ease with which he spoke and wrote might have gained him distinction in the senate; but he disliked the confinement of the life, and after two parliaments he emancipated himself from it, and retired to the grand scenery of the Highlands, where he devoted himself to the rod, the rifle, and the gun, and by his writings became the authority on all subjects connected with the wild sports of the hills. At the very outset of the Volunteer movement he was amongst the first to recognise its extreme national importance. His knowledge of the rifle gave him a right to speak on it, and he threw himself into the movement with a zeal that largely assisted in popularising the use of the weapon, and in concert with his sons he stimulated in the youth of England the love of rifle-shooting until it assumed the large dimensions it has attained at the present day. The prizes he has won with the rifle are numberless, and amongst them are some of the very first. The Wimbledon Cup—that is only competed for by winners—the Association Cup, and the Duke of Cambridge’s Cup; and in 1867 he achieved the crowning victory of the Cambridge Cup, shot for at Cambridge, where in two long days, shooting at 900, 1,000, and 1,100 yards, fifteen shots at each range each day, he met and vanquished some thirty of the best rifle-shots in the kingdom. He married Miss Macrae, a Highland lady, and his sons, nurtured in refinement, and not unacquainted with art, have inherited from both parents a love of nature that grew with their growth amid the solitudes of their mountain home, a splendid school for riflemen. Mr. Edward Ross has won the Queen’s Prize, and alone holds the gold and silver medals of the National Rifle Association. Mr. Hercules Ross has won the Cambridge Cup, and in three successive years has become the champion shot of India, while in 1863 Mr. Ross and his sons—Hercules, Colin, and Edward—were four of the Scotch eight who contested with the English eight for the international trophy, ‘the Elcho Shield.’ This is the brief outline of an active and not uneventful life passed in the excitement of sport, and with a temperance so rare and a judgment so wise, that he escaped the snares and pitfalls which have embittered, and in some cases sullied, the careers of so many sportsmen; and Dr. Johnson’s saying of Goldsmith as to literature—

‘Omne fere scribendi genus tetigit,

Nullum quod tetigis non ornavit,’

may well be applied to Mr. Ross as to sport. He has essayed every kind of sport and pastime, and all that he has essayed he has adorned, so that now in ripe age, with a large capacity for enjoyment, which we trust may long be preserved to him, ‘a man of hope and forward-looking mind,’ he is surrounded by his children’s children, who will carry down the fame of his exploits to a further generation, and, while sport is dear to Englishmen, always with a veneration for his name.”

THE Artists’ General Benevolent Institution will hold its annual dinner on May 11, when Mr. Frederick Leighton, R.A., will take the chair.

TURFIANA.

THERE always seems to exist a sort of false gaiety and bustle during the season which heralds in "regular racing" in March. It is something like cob hunting, when the conviction slowly dawns upon an ardent sportsman that he has got up very early in the morning for nothing at all, unless, indeed, he is well initiated in the mysteries of working hounds and the discipline of the kennel. Every year there are huge efforts made to galvanise us into premature excitement during the recess, but it all comes to nothing, and we feel not even a passing interest in racing affairs until the commencement of the campaign is close upon us, and the noble army of backers furnishes up its pencils for a fresh battle with the fielders, who have been battenning on the spoils of the preceding year since last they opened their tiny volumes. The prospects of the season seem much as usual, and we shall have the same number of moral certainties and surprises as in former years, the same complaints of shortness of prices, and the same lamentations over "the dead," as in the good old times. Not that these corpses are quite so plentiful as formerly, when the plains of Rhoodee was covered with them, and victims fell thick and fast in other places before the flashing blades of the metalicians. The Welshing division will have been strongly recruited during the months of idleness, and the great question of how best to get rid of this abominable nuisance should now be seriously exercising the minds of clerks of courses; and it seems a pity they cannot be "utilized," like sewage and other refuse. Managers and others who indirectly encourage these pests should take warning in time, for there were some pretty strong remonstrances last season; and it is evident there are men of the Anderson type ready and willing to undertake the abatement of nuisances which those having authority for removing will persist in "leaving alone."

As usual, the steeplechase season has already produced a plentiful crop of objections against both horses and their riders, and the "win, tie, or wrangle" party has suffered no diminution, either in numbers or in spirit, since the curtain fell upon last year's racing drama. The lower we descend in the scale of meetings and the classes which support them, the more frequently do we find these wretched squabbles cropping up; and not only are they frequently highly disgraceful in the circumstances surrounding them, but they invariably tend to degrade and to deprecate the turf in the eyes of those already too much inclined to regard the whole system with aversion and suspicion. It is no secret that there has for some time existed a confederacy of conspirators banded together for the purpose of concocting schemes whereby objections shall be raised and sustained, and, incredible as it may seem, these infamous schemes have been found not only highly profitable to their promoters, but have resisted all attempts to break the clique which sets the machinery in motion.

Sir George Chetwynd seems to have assumed the work of turf reformer with a will, for we now find his name appended to a motion proposed with the view of securing more punctuality at starting. This is a grievance, however, which affects the big meetings more than the small ones, and, in case of Sir George Chetwynd's proposal becoming law, an earlier commencement will be found necessary at Epsom, Ascot, and Doncaster, where officials often find it quite beyond their power to "keep time" as they ought. For Newmarket, we must say that punctuality prevails there to a most creditable extent, and the best of examples is set by Jockey Club officials; but there is more room and scope about the Heath, and less crowd, so that the call of "time" can be attended to with greater certainty, while, as a rule, less of that valuable article is cut to waste at the post.

"The Knight of Snowdon, James Fitzjames," is the next of the Derbyites presenting himself, and we may say at once that of this colt we entertain a high opinion. We hear, too, that all has gone right with him since last autumn, when he seemed to have made considerable improvement upon his summer form, and although his deeds have been none of the doughtiest as yet, there was an improving look about him which, coupled with other considerations, induces us to hold Fitzjames in no small respect. He is owned by a sportsman to whom betting considerations are of less moment than a repetition of Pretender's Derby victory, and he is pretty sure to be brought to the post in fine condition by Bates, who, moreover, possesses trying tackle of a superior description in Hilarious, who will probably be seen out before the Derby in order to attain a public line for Fitzjames. This bird of promise struck us as rather shelly and unfurnished when we first set eyes on him at Ascot, and, like many of his sire's get, there is no great size or power about him; but he is in all respects pro-

portionably moulded, and he is every bit of him quality and use. But it is on account of his breeding that we like him best, most of the Scottish Chiefs being honest stayers, while he inherits a whole host of desirable racing qualities from his dam, Hawthorn Bloom—one of the gems of the Stud Book—being got by Kettledrum out of Thorne's dam, Lady Alice Hawthorn, a daughter of Newminster out of a sister to Thormanby. Is that good enough for you, ye worshippers of blue-blood both in man and beast? For ourselves, we shall be content to keep Fitzjames on our side for the great event, provided that training operations in the North are not interfered with by stress of wintry weather, and we only hesitate to "plump" for him, knowing what advantages his Southern foemen possess in point of forwardness in condition.

The war dogs having had their day at Waterloo, we are left with the Lincoln Handicap and Liverpool Steeplechase confronting us, and pencils must go to work with a will forthwith, unless the drifting process into post-betting becomes more marked as each year comes round. Our fancy, Rosy Cross, only goes moderately well in the market, but she has been so favourably handicapped elsewhere than at Lincoln, that her owner may well pause before making up his mind where she shall

Touchet our fancy points rather to Muscatel, a very useful sort of mare, with more than average credentials, and, if report speaks truly, pretty forward in point of condition. However, there will be many chops and changes yet, and we can only now express an opinion upon the merits of those candidates which have engaged the attention of early speculators on the first great handicap of the season.

Never do we recollect such a hopeless entanglement of affairs as in the Grand National, nor such apparent apathy in the public mind with regard to a contest which a few years ago yielded to none in popularity. That any commission whatever has at present been thrown into the market we do not believe, and therefore it will be as well to wait until things have finally settled down, or until we know what men "belong to" what horses, and discover the Simon Pure of more than one formidable cross-country stable. The withdrawal of Austerlitz before any of the fraternity could bring their milking pails into operation is a satisfactory phase in the history of racing, and certainly it has come to pass that the tendency to post-betting has abated many notorious scandals, so that we may be thankful for small mercies.

Winslow's subscription is full, and this solely by reason of the promise shown by his stock, for his two-year-olds will sport silk for the first time this season. The moderate figure demanded for his services has of course much to do with his having filled so rapidly; and doubtless Colonel Maude will have the laugh of those who turned up their nose at his purchase of Winslow "on Her Majesty's service." No stallion, thus far, has so utterly belied the predictions of the learned in breeding as to the likelihood of his getting good stock; for although not on a large scale, and rather light of bone and short of girth, some specimens of his get offered for sale last year showed none of these shortcomings, and it should be remembered, to his credit, that the assortment of mares put to him was not by any means of the highest class. We are glad to be able thus to write of Winslow, because we have not hesitated on several previous occasions to appraise him somewhat unjustly, and though we cannot enrol ourselves among his vehement admirers, we can make the *amende* as complete as possible, and admit thereto of judgment into which we had been drawn in common with far better judges than ourselves. After the wretched small beer which has had to be chronicled lately with regard to steeplechasing, it is refreshing to turn over a new leaf, and to be able to congratulate the management of Sandown Park upon the marked success which attended their efforts at the first of the meetings for 1878. We see no reason whatever why other suburban meetings should not be brought up to the same pitch of excellence, in which case we fancy nothing more would be heard of Mr. Anderson's bill for licensing race-courses. Sandown is as conveniently within the reach of the London rough as Kingsbury, Bromley, Croydon, or Streatham, but means are taken at Esher for his control within the enclosure, if not for his exclusion from the premises. It is obvious that this is the only method of rendering suburban meetings tolerable; while the lavish addition of money to the various stakes increases the entry of really high-class competitors, while room is also found for the weaker brethren. In short, at Sandown the utmost has been done to minimise those evils which must be considered as inseparable from meetings easily accessible to the dangerous classes, though of course it is vain to expect to find imitators in other quarters, where *rem quocunque modo rem* is the motto over the portals. Some very much-needed improvements have been carried out in the course at Sandown, as the casual observer by rail down the South Western line cannot fail to observe, and the only thing to be guarded against, as it seems to us, is the tendency to overdo things, which must lead in the end to financial failure. Talking of Sandown reminds us that we have



FAMOUS PLAYERS OF THE PAST:—MR. CHARLES MACKLIN AS "SHYLOCK."

represent him. Tassel has too much of the hunter stamp about him to stand against so many with less lumber and more speed, and is likely to be best served by heavy ground, with which, however, he has every chance of being indulged in at Carholme. For Sidonia we have no fancy whatever, though it is reported that he is much fancied by his connections; but besides being an indifferent public performer, he is not the soundest animal in the world, and we shall not range ourselves under the Chattanooga banner. Touchet has always run respectably, and looks like a genuine candidate; but we think Rosy Cross must hold him safe enough at 3lb, and only in the event of her withdrawal shall the primrose and rose hoops be our colours. Balbriggan has threatened for a long time, but he is not quite the stamp of horse we should choose to represent us in this race; while Covenanter is not the soundest horse in training, and Sign Manual is hardly class enough to hold his own at the weights. Next to Rosy Cross and

heard nothing as yet of the promised programme for this season of Kempston Park, but we believe matters are in progress, and perhaps the promoters are acting for the best in waiting until the concern is fully fledged before attempting to take flight into those unknown "regions of air" in which so many immature projects have met with the fate of Doedalus.

As to the sport at Sandown, it was quite up to the usual mark as regards size of fields, quality of competitors, and general public attendance. They made Gilestone favourite for the opening event, but he "picked" and rolled over at the second fence, leaving the issue between Duchess of Gloucester and Birdcatcher. The everlasting "objection" was overruled, and things went more smoothly for backers, when Lothair brought his owner home in triumph in a Selling Steeplechase, Dunois and Anchorite being the runners up. In the International Hurdle Race Derby young Tom Jennings made his mark across country on his

father's horse, the very useful Sheldrake, beating the favourites, Speculation and Blue Ruin, handsomely, and the restriction of prizes of this kind to animals of the same age would seem to be a move in the right direction. In the Hurdle Race, Lord Lincoln found his master in Lancaster, and in a Selling Race of the same description James Nightingall flew his Bird of the Air with some success, though Brown Holland tried hard to clip the wings of the "flyer." For once Mr. Rymill had a turn with Bounce in the Hunters' Steeplechase, and this brought the first day's doings to a close. On Wednesday, a Selling Hurdle Race fell to Brown Holland, preluding the Metropolitan Hunters' Flat Race, which however brought out rather a poor field from so large an entry, the winner turning up in Organist, erst a "star" on the flat, with Linkman and Maidstone in attendance; and another Hunters' Flat Race fell to Mr. Richardson's Northumbrian, after a sharp tussle with Anacreon. In the great event of the day, "Ould Oireland" saw her "two fair daughters," Martha and Pride of Kildare, first and second, and a notable feature of the afternoon was the success of Robert Peck with the useful Percy in the Cardinal's Handicap. Swift and Marechal Niel were the other winners, and thus a couple of days of capital sport were brought to a satisfactory conclusion.

SKYLARK.

MUSIC.

CARL ROSA OPERA COMPANY.

NICOLAI'S charming opera, *The Merry Wives of Windsor*, after a run of twelve nights—a thing unprecedented in London for many years past—made way on Monday last for Sir Julius Benedict's popular opera, *The Lily of Killarney*, which was produced with the care and completeness always visible in the performances of the Carl Rosa company. To old theatre-goers it was interesting to listen to the opera in the house wherein the original play, *The Colleen Bawn*, was first performed, and once more to behold the identical "cave scene" in which Mr. and Mrs. Boucicault, and Mr. Edward Falconer used to thrill the frequenters of the theatre. The opera—closely adhering to the framework of the play—is so well known, that it is only necessary to speak of the manner in which it was executed on Monday last. Eily O'Connor, the "Lily" of Killarney, found a graceful and pathetic representative in Miss Gaylord. She looked and acted the part to admiration, and the simple but expressive vocal melodies were well adapted to her powers. Miss Yorke, as Mrs. Cregan, acted and sang well, and similar praise is due to Miss Burns as Anne Chute. Every possible point was made by Mr. Aynsley Cook in the small part of Sheelah. In the repulsive rôle of the selfish and contemptible Hardress Cregan, Mr. Packard was more successful vocally than dramatically. He failed to render Hardress Cregan personally endurable, but he sang "Eily Mavourneen" remarkably well. Mr. Charles Lyall was genuinely comic as Myles na Coppaleen, and his occasional touches of pathos told upon the audience. He sang the song, "There is a charming girl I love," with excellent taste, but omitted the beautiful serenade of the second act. His brogue and his "make-up" were capital. Mr. Snazelle's fine voice and good acting imparted unusual value to the character of Father Tom. The rôle of Corrigan was taken at short notice by Mr. Betjemann, owing to the indisposition of Mr. Dodd. The minor parts were well filled; the choral singing was admirable, and the splendid band did ample justice to the delightful orchestration, under the able direction of Mr. Carl Rosa, whose conducting was worthy of the highest praise. The Irish jig in the last act was cleverly danced by Miss Josephine Warren and the corps de ballet, and the performance of the opera was in all respects successful.

If the impersonation of Danny Mann, by Mr. Ludwig, has been reserved for final and special mention, it is only on account of its singular merits. It was a histrionic triumph. Every look and gesture was full of significance, and the terrible reality of the creation was intensified by the self command which repressed every temptation to indulge in exaggeration. The audience felt

themselves under the influence of a great actor, and they testified the impression which he made upon them by breathless silence no less than by the bursts of applause with which he was again and again rewarded. It is high praise to add that his singing was almost as superb as his acting. The compass and the fine quality of his voice were well displayed in the duet with Hardress, and especially in the "Colleen Bawn" scene, which was

fries from France, leaving his infant daughter Lucienne and his property in the care of a retainer, Gaspard. This wily Norman, foreseeing that the Comte may never return to claim his own, brings up the child as his niece, under the name of Germaine, and gratifies his greed for money by hoarding the Comte's treasure. He has chosen for his coffer the old chateau of Corneville, long since deserted by its lord. The grandson of this Marquis de Corneville is, however, alive, and the interdict on the estates having been removed by the King, the village gossips believe that one day the long-expected heir will return. Meanwhile the castle has an evil notoriety. It is haunted; spectres stride along its corridors, and phantoms flit across its windows at night. These are devices of the cunning Gaspard to frighten away intending tenants of the Château. At the opening of the opera a knot of girls are on their way to the hiring fair. Amongst these is Serpolette, a waif picked up by Gaspard on a bank of wild thyme in one of the fields, and now his servant of all work. She has thrown up his protection, and seeks a better place. Germaine eventually joins the band, also flying from Gaspard's house—but from a very different motive. The old Miser has promised her hand to the village Baillie, a pompous, meddling old fellow; but Germaine has betrothed herself to a ne'er-do-well of the locality, a young fisherman named Grenicheux, who (as she supposes) had saved her from drowning. But in fact her deliverer was really the long-lost heir—the young Henri de Corneville, now captain of an armed ship, with a roving commission, who a year before had put ashore at Honfleur to revisit the house of his fathers. At the opening of the drama he again returns, and this time he resolves to take possession of his ancestral castle. The hiring fair, where he engages servants, amongst others Germaine, Serpolette, and Grenicheux (now turned coachman) concludes the first part of the story. The scene changes to the haunted halls of the Château. The young lord, with his officers and crew, torch and sword in hand, break into the deserted rooms—and lay their plans to surprise the adventurers, whom they suppose to be really the ghosts of the village tradition. Two discoveries are here made by the Marquis. Firstly, he finds that the girl he rescued from the sea is the Germaine who has captivated him, but who believes herself bound in honour to Grenicheux. Secondly, he discovers certain documents (left by old Gaspard) referring to the flight of Comte de Lucenay and the placing of his infant daughter with the Miser. The vivacious Serpolette immediately rushes to the conclusion that she is the noble child in question, and therefore gives herself the imaginary airs of her rank. The arrival of some one is announced by the scouts (Grenicheux is put into a suit of mail to watch the intruder unseen) and the Marquis and his crew retire to the armoury. The old miser appears, works his phantoms—lights the candelabra—contemplates his gold—and then comes a swift vengeance. The bells toll—a ghostly chant is heard—the dead and buried Lords of Corneville appear—and advance on the appalled miser, who sinks wondering and terror-stricken on his gold. This tableau concludes the second part of the story. The last act is devoted to the unravelling of the mystery attached to Germaine. This is done by patching together the hints dropped in his ravings by old Gaspard, who confirms them on his return to sanity, and owns that Germaine is not his niece, but Mlle. de Lucenay. In the same moment that young lady learns that she is free to give her hand where she loves, for that to Henri de Corneville, and not Grenicheux, she owes her life. Across the serious interest of the dénouement comes the lighter texture of Serpolette's fortunes. No sooner does she assume the silks and satins of rank than she is undeceived as to her real position, and has again to look forward to sabots and cotton. The betrothal of the Marquis to Germaine while the chimes of the bells of Corneville gaily ring out concludes the opera.

The music is not always original, but is as free from plagiarism as that of the most modern operas. It is full of melody, and presents a number of lively airs, which are sure to become popular. The harmony is feeble, and the orchestration is of the simplest kind, but when people are beating time with their heads and feet to the gay tunes of M. Planquette, they trouble themselves but slightly about technical questions, and hail him as a benefactor,



MR. JOHN HULLAH.

magnificently sung, and roused the audience to enthusiasm. In Mr. Ludwig we evidently have a lyric artist who may aspire to the highest rank in operatic art.

To-night, *The Golden Cross*, Ignaz Brüll's successful comic opera, will be produced for the first time in England.

LES CLOCHE DE CORNEVILLE.

At the Folly Theatre, on Saturday last, an agreeable change was made in the programme. An English version, by Messrs. Farnie and Reece, of Planquette's comic opera, *Les Cloches de Corneville*, was brought out with every token of success. This opera, produced last spring at the Théâtre des Folies Dramatiques, Paris, where it has since had an uninterrupted run of over 300 nights, is a welcome relief to the vulgarity and absurdity of operabouffé, and may help to extinguish that rapidly declining form of entertainment, by proving that bright and cheerful music may be associated with an unobjectionable story. The plot may be gleaned from the following condensation. The Comte de Lucenay



MR. CHOLMONDELEY PENNELL, THE CELEBRATED AMATEUR PIGEON-SHOT.



SPORTING CELEBRITIES:—MR. HORATIO ROSS.

who may be deficient in science, but who has given them genuine enjoyment. To enter on an analysis of a work like this would be a waste of time. There is nothing to analyse. The merits of the opera lie on the surface, and consist in its abundance of melody, and its appropriateness to dramatic situations, which are almost all of a comic kind. The execution was, on the whole, good. Miss Violet Cameron and Miss K. Munroe were both histrionically and vocally successful as Germaine and Serpolette, and a number of pretty young ladies filled minor parts efficiently. Mr. Howson, as Henri de Corneville, sang and acted well; Mr. Lordan, as Grenicheux, sang better than he acted; Mr. Ashford played the small part of Gobo cleverly, and Mr. W. J. Hill got a great deal of fun out of the poor part of the Baillie. The principal character, Gaspard, was assigned to Mr. Shiel Barry, who although so hoarse as to be at times inaudible, elicited frequent and enthusiastic applause by his remarkably powerful impersonation of the Miser. We do not remember to have seen such vividly effective acting since the best days of Robson. Musically, the character is of slight importance, but as acted by Mr. Shiel Barry it becomes the central attraction of the performance. Mr. Solomon's conducting, Mr. Julian Hick's scenery, and Mr. Alias's costumes merit praise. The opera was favourably received, and bids fair to become permanently attractive.

Mr. Henry Leslie's choir commenced their twenty-third season on Tuesday last, and St. James's Hall was crowded by amateurs belonging to all classes of musical society. The programme, as usual, was chiefly devoted to choral music, and the singing of the choir was characterised by the refinement and precision for which they have long been famous. The principal vocalists were Miss Robertson, Miss Fanny Robertson, and Mr. Farington, a promising basso. Mdlle. Debilmont played Chopin's Polonaise in A flat, which was apparently beyond her powers of interpretation. Mr. Henry Leslie conducted with his invariable taste and skill, and the concert was thoroughly successful. The second subscription concert of the season will be given on Thursday, April 4.

At the Philharmonic Society's concert on Thursday last (too late for notice this week), the chief attractions were Beethoven's 7th Symphony, Sterndale Bennett's pianoforte concerto in F minor (with Madame Arabella Goddard as pianiste), a violincello "concertino," played by the composer, Signor Piatti, and vocal contributions by Madame Edith Wynne.

The Sacred Harmonic Society yesterday evening performed Dr. Crotch's oratorio, *Palestine*, with Mdlles. Williams, Wigan, and Elton, MM. Cummings, Carter, and Santley as principal vocalists, and Sir Michael Costa as conductor. Criticism must be reserved until next week.

Mr. Walter Bache gave his 14th annual concert at St. James's Hall last week. The programme, as usual at Mr. Bache's concerts, was chiefly composed of selections from the works of Liszt. But for the affectionate and self-sacrificing devotion of Mr. Bache to his illustrious teacher, the orchestral works of the great pianiste would be almost unknown to English amateurs. It is not worth while to fight old battles over again, and discuss the merits of Liszt as a writer for the orchestra. His claims to admiration are denied by almost all the best musical judges in this country, but every musician must be thankful to Mr. Bache for his annual presentations of specimens from the Liszt repertory. It is well to hear all kinds of music, and the appetite for good music is not likely to be impaired by occasional tastings of such feebly magniloquent productions as the "poème symphonique," entitled *Orpheus*, which occupied the place of honour in Mr. Bache's programme. The only orchestral work by any other composer was the E flat pianoforte concerto, op. 73, of Beethoven, to which Mr. Bache did justice. He was still more successful as an interpreter of Liszt. The vocalists were Miss A. Williams and Mr. Maybrick, and the conductor Mr. Manns, who ably directed a fine band of 67 performers.

The Schuberth Society's twelfth season commenced on Wednesday last, with a concert given at the Langham Hall. This society devotes itself to the performance of classical and comparatively unknown works (chiefly chamber music), by eminent composers, and affords opportunities to young artists to essay their powers. Meetings for vocal and instrumental practice are frequently held, under the management of the founder and director, Herr Schuberth, whose portrait we published June 26, 1875.

Madame Jenny Viard Louis's second orchestral and vocal concert will be given at three p.m. on Tuesday next at St. James's Hall. The fine band of ninety first-rate players will be directed by M. Weist Hill, and the programme contains interesting and important novelties. Vocalist, Mr. Edward Lloyd.

Madame Christine Nilsson's success during her recent visit to St. Petersburg was brilliant. The subscribers to the Italian Opera presented her with a solid silver tea-service, including a "samovar," weighing 40lb., and from the Emperor and Empress she received a magnificent parure of diamonds, pearls, and rubies. She will arrive at Vienna to fulfil her operatic engagements there on Monday next. It is not yet settled whether she will visit England professionally this year.

Signor Arditto was on Saturday last decorated by his Majesty the King of Spain with the order of Don Carlos, and also received some valuable presents from the subscribers to the Italian Opera at Madrid. He left that city on Monday last, en route for Vienna, where he is engaged as conductor of the Imperial Italian Opera.

Mr. Frederic Archer, the popular and able organist of the Alexandra Palace, made his first appearance in Glasgow on Saturday last, and gave an organ recital and a lecture on music at the City Hall. The *Glasgow Herald*, one of the foremost provincial authorities on musical matters, says that "the Recital was, in every way, from a musical point of view, an enormous success. Indeed, in some respects it was such a marvel that it was difficult to believe the organ to be the same we had heard only an hour or two before." Mr. Archer has subsequently been engaged to give an organ performance, March 18th, on the grand organ at the new Public Hall.

Mr. Frederic H. Cowen's oratorio, *The Deluge*, which formed the chief attraction of Kuhe's musical festival at Brighton, was produced there on Thursday last. We hope to be able next week to give an account of this latest work of the gifted young composer.

MR. JOHN HULLAH.

MR. JOHN HULLAH, whose portrait we have the pleasure of publishing in this week's number, was born in 1812, and is a native of Worcester. In 1829 he became a pupil of the elder Horsley, and in 1832 studied under Crivelli, at the Royal Academy of Music. He first became popularly known as the composer of an operetta, "The Village Coquettes," the libretto written by the late Mr. Charles Dickens. In 1840 he established his well-known system of singing, and gave a remarkable impetus to the progress of musical cultivation in this country. St. Martin's Hall (now the Queen's Theatre) was built for him in 1847, but was unfortunately burnt down in 1860, on which occasion Mr. Hullah's friends and pupils presented him with a handsome testimonial as a mark of gratitude for his teaching, and of sympathy with his misfortune. He has been Professor of

Vocal Music and of Harmony in King's College, Queen's College, and Bedford College, organist of Charterhouse, and conductor of the orchestra and chorus in the Royal Academy of Music. Mr. Hullah was appointed Musical Inspector for the United Kingdom by the Committee of Council on Education, in March, 1872. He is the author of a "Grammar of Harmony," a "Grammar of Counterpoint," of lectures on "The History of Modern Music," and "The Transition Period of Musical History," delivered at the Royal Institution, and of a large number of detached essays on the history and science of music. Mr. Hullah resigned the Professorship of Vocal Music at King's College, London, four years back. His reports to the Education Committee are not only valuable contributions to the musical history of our time, but are filled with valuable counsels which have already exercised beneficial influence on the national progress in the art of music. It is to be regretted that Mr. Hullah's numerous vocations have debarred him from the free exercise of his great ability as a composer. His music is always masterly, and is not only meritorious from a technical point of view, but presents combinations of fresh and beautiful melody with skilful harmony. The composer of "The Storm," and of "Three Fishes went sailing," is justly popular with the lovers of sterling music; and his social and intellectual qualities have endeared him to all who have had the pleasure of making his acquaintance.

THE DRAMA.

WITH the termination of *The White Cat*, after a most successful career at Drury Lane, to-night, and the speedy withdrawal of *Dick Whittington and his Cat*, the last nights of which are announced at the Surrey, only two of the Christmas pantomimes still keep their places—those at the Grecian and the Marylebone, both of which are likely to run till Easter, when the former will be transferred to the Crystal Palace.

The leading theatrical events of the week comprise two novelties and two revivals. Messrs. Farine and Reece's adaptation of M. Planquette's comic opera *Les Cloches de Corneville*, produced on Saturday night at the Folly, and Mr. W. S. Gilbert's new drama, *The Ne'er-do-Well*, brought out on Monday at the Olympic, Mr. Byron's *Lancashire Lass*, revived on Saturday night at the Queen's, the locale of its former success; and Lecocq's *La Fille de Madame Angot* at the Alhambra on Monday. These are duly noticed hereafter.

At the afternoon performances at the Aquarium Theatre, Mr. Phelps has repeated his impersonations of Cardinals Wolsey and Richelieu alternately during the week, appearing as the former for the last time yesterday, and this afternoon will repeat the latter for the last time.

At the Lyceum, Mr. Henry Irving has again appeared during the week alternately in *The Lyons Mail* and *The Bells*, and will repeat his assumption of Matthias in the latter on Monday night for the last time. The theatre will then, we believe remain closed for the final rehearsals of *Louis XI.*, which is announced for revival next Saturday.

Miss Eastlake, having recovered from her serious illness, has, as well as Miss Fanny Josephs, resumed her part in the *Pink Dominos* at the Criterion, where Miss Camille Clermont has also returned and resumed her impersonation of the demure Rebecca. The vivacious comedy, now advancing towards its four hundredth representation, still draws full houses, and is now sustained by the original cast with the exception of the head waiter at Cremorne, in which Mr. John Clarke is replaced by Mr. Francis.

At Hengler's Cirque, where the season will close in a fortnight, a gorgeous Oriental spectacle, in seven tableaux, has just been added to the other attractions, under the title of *The Japanese Fête*, and now produced for the first time in London. The whole company, with numerous auxiliaries, a graceful and well-trained corps de ballet, and troupes of acrobats, jugglers, &c., take part in the series of brilliant pictures, gorgeous processions, and elaborate representations of a Japanese festival. Mr. Charles Hengler has certainly produced a spectacle of unsurpassed magnificence and interest to close his season with brilliant éclat.

ST. JAMES'S THEATRE.—The third and last morning performance of *The Rivals* attracted a very full and fashionable audience on Saturday last; while Messrs. W. Farren and Forrester, and Mrs. Chippendale and Mrs. Bernard Beere, again repeated their successful impersonations of Sir Anthony Absolute, Faulkland, Mrs. Malaprop, and Julia, respectively, the cast of the other characters was different to that of the two previous representations. Mr. Edmund Leathes replaced Mr. Charles Warner as Captain Absolute; Mr. Lionel Brough, who succeeded Mr. Righton, was grotesquely humourous as Bob Acres, and Mr. Beveridge made a spirited and gentlemanly Sir Lucius—his Milesian accent, however, was of the slightest, and but intermittently sustained. A leading attraction of the performance was the return to the stage after a long absence of Miss Herbert, who was greeted with a most cordial and enthusiastic welcome on her *entrée*, and who enacted the part of Lydia Languish with her proverbial refinement, intelligence, and artistic finish.

ALHAMBRA.—The most charming as well as enduring of operas bouffée, Lecocq's *La Fille de Madame Angot*, was revived here on Monday evening with a most effective musical cast and with a splendour and brilliancy of *mise-en-scène* exceeding all previous mountings of this ever-popular comic opera. Madame Selina Dolaro and Mr. Nordblom resume their old rôles of Clairette and Ange Pitou; Mdlle. Cornelia d'Anka, the most dashing and brilliant representative of Mdlle. Lange, is again re-engaged for this part, and Miss Lennox Grey elevates the small part of Amarante into prominent importance. The other characters are competently represented, though Messrs. Lewins and Frank Hall gag rather too much, and over act the parts of Larivaudière and Louchar. The revival is mounted with new scenery, splendid and picturesque costumes, and the *fête* at the Calypso Gardens, in the third act, is enlivened by a "Sabot divertissement," rustic dances, and an eccentric quadrille by Les Onofri, four French grotesque dancers. The opera is followed by the grand military ballet *Les Gardes Françaises*, in which Mdlles. Pertoldi and Gillert appear, supported by M. A. Josset, the four coryphees, and the corps de ballet. In the course of the ballet a very pretty dance is introduced, the Dresden China Minuet, admirably performed by a troupe of children.

STRAND THEATRE.—Miss Ada Swanborough, after a long absence in the provinces, has returned here, and now appears nightly as Helen Lennox in Mr. Burnand's amusing little comedy *Family Ties*. This part, originally played by Miss Camille Dubois, and latterly by Miss Myra Holme, was written expressly for Miss Ada Swanborough, who enacts it with charming grace and naturalness during the early phase of the young wife, too easily yielding to her filial affections, and afterwards in her quarrel with, and separation from, her husband. Miss Swanborough invests the interpretation with touching pathos and tenderness, which calls forth well-deserved applause. The comedy is preceded by a new farce by Paul Merritt, entitled *Over the Way*, slight, but quietly amusing; and is followed by Mr. Burnand's new burlesque *Dora and Diplunacy*, which nightly increases in attractiveness.

The morning performances to-day comprise *Little Doctor Faust*

(for the second time) at the Gaiety Matinée; *Diplomacy* at the Prince of Wales's; *A Fool and His Money* at the Globe; *The Sorcerer* and Mr. G. Grossmith's musical sketch, *Amateur Theatricals*, at the Opera Comique; *Richelieu* at the Aquarium Theatre; and *Plevna* and the usual varied entertainments at the Canterbury.

There will also be a morning performance of *Othello* at the Queen's, for the first appearance in England of Herr Neville Moritz, the Hungarian tragedian, who will play Othello, supported by Mr. Hermann Vezin as Iago, Miss Henrietta Hodson as Desdemona, and Miss Genevieve Ward as Emilia.

The dramatic amateurs, known as the "Inseparables," give a performance this afternoon at the Olympic, under distinguished patronage, in aid of the Stafford House Fund. The programme will consist of *Un Vilain Monsieur*, *War to the Knife*, and *Our Bitterest Foe*.

The season at Drury Lane terminates to-night, when the pantomime will be represented for the last time. The testimonial benefit to Mr. F. B. Chatterton will take place here on Monday afternoon. Nearly all the leading actors and actresses now in London will assist in the performance. Besides recitations by Mrs. Stirling, Miss Neilson, and Mr. Terriss, Mr. Henry Irving and Miss Isabel Bateman will appear in *Richard III.* (the first act); Miss Heath and the Princess's company in the Snow Scene from *Jane Shore*; Messrs. James and Thorne and the Vaudeville company in *Our Boys*; Messrs. Henry Neville, Ryder, Conway, Fernandez, &c., and Miss Ada Cavendish and Miss Lucy Buckstone will appear in a selection from *Much Ado About Nothing*; Mr. Toole will give his amusing sketch, *Trying a Magistrate*; Messrs. E. Terry and Poulton a scene from *Burnand's Arion*; Mr. Emery, &c., in *Nicholas Nickleby*; Miss Bateman will appear as Leah, Mr. George Conquest as the Parrot, and the Martinette Troupe in a ballet.

To-night *Twelfth Night* at the Haymarket, and *As You Like It* at the St. James's, will be represented for the last time. At the former *The Hunchback* will be produced on Monday evening, with Miss Neilson as Julia, and Miss Hodson (specially engaged) as Helen. The St. James's will remain closed for the rehearsals of Messrs. Palgrave Simpson, and Claude Templar's new drama, *The Scar on the Wrist*, which will be produced next Saturday, the 9th inst., and in which the principal characters will be sustained by Miss Ada Cavendish, Miss E. Fowler (Mrs. Pemberton), who returns to the stage, Miss Kate Rivers, Mrs. Leigh Murray, and Messrs. Leathes, W. H. Stephens, Henry Forrester, Vaughan, Beaumont, and Tithardige (from the Court Theatre).

A new musical sketch, entitled *In a Country House*, will be introduced by Mr. Corney Grain, in German Reed's entertainment at St. George's Hall, on Monday evening next.

The annual festival (dinner and quadrille party) in aid of the "Dramatic, Equestrian, and Musical Sick Fund" takes place next Wednesday at Willis's Rooms. Mr. Arthur Swanborough will occupy the chair, and Mrs. Stirling will, as usual, lend her valuable assistance.

The popular G. W. Moore, of the Moore and Burgess minstrels, takes his annual benefit on Thursday next, the 7th inst., when a monstre programme of varied attractions will be presented both in the afternoon and evening in the St. James's Great Hall. In addition to several novelties in a varied and attractive programme of the Moore and Burgess Minstrels, the *beneficiaire* will be aided by the services of the Vokes family, Messrs. Lionel Brough, Harry Jackson, E. Terry, J. Fernandez, Marius, H. Cox, Miss Kathleen Oscar Byrne, Miss Russell, The Girards, Leopold Brothers, &c., &c.

There will be a morning performance of *Dora and Diplunacy* at the Strand next Saturday, the 9th inst.

Louis XI., with Mr. Henry Irving in the title rôle, for the first time, will be produced at the Lyceum next Saturday, the 9th inst.

A new series of dramatic performances, under the direction of Mr. E. Righton, will commence at the Crystal Palace on Tuesday next, when *She Stoops to Conquer* will be represented; to be followed on Thursday by *Dearer than Life*, with Messrs. Toole and Lionel Brough in their original parts.

At the Royalty, *The Three Conspirators*, with Miss Kate Santley in her original character, will be revived to-night, and will be repeated next week, until Saturday, when *La Belle Hélène* will be produced here.

QUEEN'S THEATRE.

Mr. H. J. Byron's melodrama, *The Lancashire Lass*, originally produced in Liverpool in the winter of 1867, and soon afterwards transferred to this house, where it achieved a long career, was revived here on Saturday night, and was received by the crowded audience with such signal marks of approval as to foreshadow a repetition of its former success. *The Lancashire Lass* possesses elements always attractive to playgoers. The story, though homely, is deeply interesting and ingeniously developed through a series of ingeniously designed incidents and strong situations, while the great realistic scene in the second act—the old pier at Egremont, opposite Liverpool—with the arrival and departure of the ferry steamer at night, with the Mersey glistening in the moonlight, would always ensure admiring approbation. Great pains and care have been evidently taken by the management in the mounting of the revival and in securing an effective cast, which although new, with the exception of Mr. Emery, who again represents his old rôle of "A party by the name of Johnson," is in no point inferior to that which contributed to the former success of the melodrama. Miss Henrietta Hodson, who formerly undertook the part of the vindictive Kate Garston, now sustains the character of the heroine, the much-suffering Ruth Kirby, with great earnestness and sympathetic feeling. This part was originally filled here by the late Miss Nelly Moon, and subsequently, on the revival of this piece at the Princesses in 1875, by Miss Lydia Foote. Miss Marie Gordon now effectively plays the unthankful part of Kate Garston. The adventurer Robert Redburn, the part in which Mr. Henry Irving earned his first laurels in London, is now represented by Mr. Hermann Vezin with quiet earnestness in the earlier scenes, and with strong dramatic power towards the close. Mr. F. H. Brooke efficiently represents the young engineer, Ned Clayton, formerly played by Mr. Charles Wyndham. Mr. Shore is again the representative of Mr. John Clayton's part, Mr. Danville, the Liverpool ship-owner; Mr. Vollaire succeeds Mr. W. H. Stephens as Jellick, and Mr. J. G. Taylor was quaintly humorous in his artistically finished piece of character-acting as "Spotty," formerly played both by Mr. Lionel Brough and the late George Belmore. Mr. Taylor kept the audience in a state of hilarity during all the scenes he took part in, and he deservedly shared in the applause bestowed upon the exertions of Miss Hodson, Miss Gordon, and Messrs. Hermann Vezin and Emery. The revival must be pronounced a decided success, and will, it is hoped, compensate the management for recent failures.

OLYMPIC THEATRE.

Notwithstanding the excellent acting of Messrs. Henry Neville and Forbes Robertson, and Miss Marion Terry and Miss Gerard in the four principal characters, and of Messrs. G. W. Anson and Pateman in two subordinate parts, Mr. W. S. Gilbert's new and "entirely original play in three acts," *The Ne'er-do-Well*, pro-

duced for the first time on Monday evening at the Olympic Theatre, has turned out anything but a success. The main action of the story is full of interest and well developed, but is hampered by a superabundance of dialogue, and the action interrupted by two incongruous comic scenes, to which the unfavourable reception of the piece is mainly attributable—the first of these belongs to the broadest farce-scenes, at the close of the second act—where the hero, Jeffery Rollestane (the Ne'er-do-Weel), having detected Richard Quilt, Mr. Seton's discharged secretary, abstracting some compromising love-letters from a cabinet, fitters the culprit's hands and feet, and sends him hopping, like a pantomime bird, through the window on to the lawn, where he is arrested by the keepers. The second comic episode, in the third act, exceeds in burlesque the author's famous skit, *Trial by Jury*. Quilt is brought up before Captain O'Hara (Mr. G. W. Anson), the released sea-captain, and recently made a justice of the peace. O'Hara not only shakes hands with and regales the prisoner with wine, but begs the latter to correct him should his opinions and judgment of the case be erroneous, and refuses to hear any evidence against the culprit. The dissatisfaction of the audience culminated at this unmitigated absurdity. If there is chance of *The Ne'er-do-Weel* being retained on the stage, the dialogue must be greatly curtailed, and these two absurd episodes entirely eliminated. After the disappointing result of the new play, it was a grateful relief to see Planché's graceful comedietta, *Faint Heart Never Won Fair Lady*, brightly interpreted as it was by Mrs. John Wood and Mrs. Leigh Murray as the Duchess de Torreneuve and her aunt Donna Leonora, by Mr. Henry Neville as the gallant lover, Ruy Gomez, and the pretty Miss Gerard as the young king, Charles II., of Spain.

AMATEUR PERFORMANCES.

BLACKHEATH DRAMATIC CLUB.

On the evenings of Monday, Tuesday, and Wednesday last the members of the above club gave their sixteenth performance at the New Cross Public Hall, the charities which are to benefit on this occasion being the Royal Kent Dispensary and the Seamen's Hospital. Amateur performances, as a rule, are not of that exciting and attractive nature to make one look with favour on an arrangement that necessitates an early dinner in order to reach the aristocratic suburb of Lewisham by seven o'clock, but we must confess that in the present instance we cannot affirm *le jeu ne va pas la chandelle*, for a more satisfactory amateur performance it has seldom, if ever, been our lot to witness, a sentiment which is evoked by the exceptionally thorough way in which everything was done, and which reflects the greatest credit upon the stage manager. Where all was good and nothing really bad it is difficult to single out the individual performers who deserve most praise, but in Albery's *Two Roses* Mr. J. T. Oliver's Jack Wyatt and Mr. J. R. Taylor's Our Mr. Jenkins deserve special recognition, as most excellent specimens of really natural acting—the latter gentleman's assumption of the kind-hearted traveller being so life-like as to make us suggest that in private life he is connected with commercial interests. The Caleb Deecie of Mr. W. C. Gordon was a very finished, even performance, and, with Mr. G. W. Clarke's Mr. Furnival, should be commended for unobtrusive effectiveness. Without wishing to be hypercritical, we could take exception to the Digby Grant of Mr. Charles West, since that gentleman's voice suggested a painful similarity to Mr. Irving's jerky style of delivery. *The First Night*, the concluding piece, and a by no means easy one for unprofessional talent, was chiefly remarkable for the admirable rendition of Achille Talma Dufard by Mr. C. D. Davies, who, though a little broader in style than other performers of this character whom we remember, succeeded thoroughly in bringing out the comic attributes of the wily old Frenchman. Mr. J. T. Oliver's Hyacinth Parnassus did not compare favourably with his eminently pleasing performance in the first piece, but the part does not afford much scope for acting. The same may be said of the character of Bertie Fitz-dangle, it is an unthankful part, and Mr. E. Harding may be credited with having made as much of it as could reasonably be expected. In both pieces the gentlemen received valuable aid from the professional ladies; Miss Alma Santon and Miss Montgomery being conspicuously serviceable in *The First Night*. Our remarks in connection with the able stage management, particularly apply to this latter piece. The scene where Emilie is supposed to be making her triumphant *début*, having been so cleverly carried out, that the incident was invested with an amount of realism rarely surpassed in a properly organised theatre. We are given to understand that these performances, which have drawn the élite of Lewisham and Blackheath for three evenings, are expected to realise nearly £150, which will make a total of £1,000 presented by the Blackheath Club to various charities.

THE HOLBORN CRICKET CLUB ANNUAL DRAMATIC PERFORMANCE.

ON Monday last this club gave their third annual dramatic performance at the King's-cross Theatre. The pieces selected were the farce *Mrs. Green's Snug Little Business*, and *New Men and Old Acres*. In the farce the character of Mr. Kapps was carefully performed by Mr. A. Eade, as also was Mrs. Green, by Miss Jessie West. The others were filled by Messrs. Major, Kimpton, and Tickle respectively. In the comedy, the character of Marmaduke Vavasour might have been better if Mr. Holbrook had taken a little more interest in his part. That of Samuel Browne was very fair, as also were those of Bertie Fitzurse, Mr. Bunter, and Berthold Blasenbalg. The impersonation of Miss Campbell as Lady Vavasour was extremely good, likewise that of Miss Seymour as Lilian. On the whole, the performance may be considered highly satisfactory, showing a great improvement on that of last year.

THE AMATEUR PANTOMIME AT THE GAIETY.

IN the winter of 1855 an amateur pantomimic performance was given for the benefit of Angus B. Reach—a *littératuer* of the day, with whom overwork had resulted in softening of the brain—was produced at the Olympic theatre and realised a sum which not only smoothed the last days of poor Reach but was sufficient to make some sort of provision for his widow. This entertainment was so successful that, as many remember, Her Majesty became desirous of witnessing it, and it was consequently reproduced at Drury Lane Theatre. The Queen, the late Prince Albert, and other members of the Royal Family were present on the occasion and the profit, £700, was devoted to the support of the Wellington College. Another performance followed, which produced nearly £500, which sum was given to the Royal Naval Female School. In that winter of 1855 this country was at war with Russia on behalf of the Turks, and curiously enough in this winter of 1878, nearly a quarter of a century after, we find the interminable Eastern question once more submitted to the bloody arbitration of war, and once more London society all astir with the immense success won by another amateur pantomime, the second of its race. We need not repeat what now would be a twice told tale, how the Prince of Wales took the heartiest interest in the entertainment both before and at its production; how the Prince of Wales and his family accompanied him to the theatre; how four

separate pens—those of Messrs. R. Reece, Gilbert à Beckett, F. C. Burnand, and H. J. Byron—combined to produce an "Opening," dealing with the adventures of Ali Baba, his son Ganem, and his maid Morgiana, and how the pleasant fooling of authors and actors filled everybody present with merriment and delight. The total receipts on the occasion were close upon £700. Each of the professional lady artists who assisted is to receive an elegant gold bracelet as a memento of the occasion. We have already dealt at length with this performance, and shall here merely append some lines produced *locus in quo* by the pen of one who did his *devoir* gallantly as one of the *dramatis personæ*.

AMATEUR PANTOMIME.—March 13, 1878.

AIR—"Showman's Song" (from *Little Doctor Faust*).

Crowd up ye Cherch and Laity,
Get places at the *Gaiety*,
Don't hesitate, for fear you're late, and full you find each row.
For all the world is coming here,
To criticise our mumming here,
Our allegoric, metaphoric pantomimic show.
Increase our popularity,
By pardoning vulgarity,
Remember 'tis for "Charity" we work to entertain.
On the rising of the curtain,
Of succeeding we are certain
If you'll greet us when you meet us in a sympathetic vein.
(Chorus). So come and see our Show,
Though amateurs we know;
Each particular attraction will afford you satisfaction—
You'll regret it if you do not go.

Mark our Play—Four Authors' wrote it,
Justly noted, quaintly quoted
For the talent they've devoted to delineating men.
Novel jokes by these invented,
"Happy Thoughts" unprecedented,
Make "Our Boys" well represented by the brisk Byronic pen.
Then our "Thieves" are all enlisted
From the "Beefsteak Club," assisted
By some ladies, who are Kaidees, when they're acting on the "Square."
Though devoid of fam'ly jars, sir,
We've our prisoner at the bar, sir,
For the convict Benson has obtained permission to be there.

Ali-Baba's an ex-Lancer,
Hassarac's a clinking dancer,
Who can make clean double-shuffle steps or saltatory curves.
We've a Ganem whose grimaces
Ever gain him at all places
The plaudits, which his feature-twisting faculty deserves.
Then we've fascinating Lydia,
Who's gayer grown, and giddier,
And positively prettier, more chirpy, chic, and droll.
There's alluring little Lucy,
Who you'll worship when you do see,
Though Helen's only "telling" when she plays the major "rôle."

We're a Harlequin reputed
For the "works" he's executed,
And on few men has acumen been so liberally poured.
When he dances dressed in spangles,
Through the hornpipe's tricky tangles,
You'll find though still "in statu pupillari" he's encored.
His "dumb-motions" are perfection,
Each interpreting Reflection,
Admiration, Contemplation, and the rest which correspond
Nor does wily Gilbert
Care one solitary fibbert,
Except to kiss the Columbine and wag his magic wand.

Our Clown's a noted Cricketer,
Whose tricks could scarce be wickeder,
Yet Yardley we can hardly blame for "blaming"; Pantaloan.
Who in "Fielding" days was famous,
When he played the "same old game" as
... I see him if we're lucky re-enact this afternoon.
We're amongst our "corps dramatic"
A Policeman acrobatic,
Who can "take a slap," fly through a "trap," or stand upon his head.
We've the King of "Can can" dancers,
Got at great expense from France, sirs,
While our Artist blows his trumpet—as our Trumpeter is dead.

We've a wonderful Cartoonist,
Who can dash you off the soonest
In shade and light of black and white, unfinished or Vandyked.
In two minutes he will sketch you,
Either Beaconstield (who'll fetch you).
Or "the People's William," who they say has "got himself disliked."
In short, our Exhibition
Quite out-rivals competition,
Such amusements as inducements cannot fail to fill our Show.
Yet, from the first we've said it,
You must give the meed of credit
To D'Aubon, Lutz, and Hollingshead who've taught us what we know.

THE EAGLE DRAMATIC CLUB.

THE members of the above club gave their second annual dramatic performance on Saturday evening, the 16th instant, at St. George's Hall, Langham-place, and passed off most successfully. The performance commenced with the farce, *Taming a Tiger*, in which the clever acting of Mr. W. T. Stacy as Beeswing, Mr. J. F. Morley as Chilli Chutnee, and the Jacob Mutters of Mr. F. V. Marment elicited much applause. *The Porter's Knot* followed, and was admirably rendered. The members of the club are to be congratulated for the sustained excellence of the cast. Sampson Burr, portrayed by Mr. J. H. Morley, was a fine study. Mr. C. Godwin sustained the part of the fawning Smoothly Smirk, and his realistic conception of the cringing money-lender brought down the house. The blustering, kind-hearted Captain Oakum, was ably represented by Mr. J. B. Bannister. Mr. W. E. Bulling, as Augustus Burr, was very successful, though this part is evidently out of his line. The Stephen Scatters of Mr. W. T. Stacy was admirable, showing much of the ease and finish of an experienced *jeune premier*. Great praise is also due to Mr. F. A. Detzmann for his clever representation of Mrs. Burr. The difficulties inseparable from such an impersonation were overcome with remarkable ease. The Alice of Mr. A. W. Samsom is also deserving of favourable recognition. The other characters were well supported by Messrs. J. B. Davies, Burditt, Marment, Williams, and Agincourt. The entertainment concluded with *Sarah's Young Man*. Mr. F. V. Marment's Sam Slowleaf was extremely funny, and the same remark applies to the Sarah Tibbs of Mr. J. H. Easton. The Mr. Moggridge of Mr. E. H. Storow was clever, and Mr. F. A. Detzmann showed his versatility by his quaint portrayal of the part of Mrs. Moggridge. Mr. S. H. Addison as Araminta, and Mr. E. M. Burditt as Harry Fielding, contributed not a little to the fun of the farce, which was keenly relished by the audience. There were repeated "calls" during the evening. The stage and general arrangements were such as to reflect great credit on the management.

ALTRINCHAM AND BOWDON AMATEUR DRAMATIC SOCIETY.

This Society gave a dress performance last Friday evening, in the Literary Institute at Altringham, the pieces for representation were the well-known comedietta *Nine Points of the Law*, and H. J. Byron's comedy "£100,000." In the comedietta Messrs. Cantwell and Hadfield as John Ironside and Cunningham, acquitted themselves to the entire satisfaction of the audience, but the Rollingstone of Mr. Lamb was far too jerky in manner; and we must be permitted to ask why did this gentleman keep his head covered indoors and in the presence of Mrs. Smylie, even when making a proposal for that lady's hand? Surely "a gentleman at large" should show a little outward respect for the

decencies of society. The John Britton (described as John merely in the programme) of Mr. J. Fenton would have been much more satisfactory if he had not smiled so often at the wings. Mrs. Tullock was a capital Mrs. Smylie, and Katie Mapleson was pleasingly portrayed by Miss F. M. Clarke. As Gerald Goodwin in the comedy Mr. R. Daniel was quite at home; but Mr. J. H. Atkinson's make-up as Pennythorne was not satisfactory although he played the part with a due appreciation of its merits and with what sounded very like a west country dialect, and which was very effective. Mr. W. Rycroft as the valet Pyefinch, who "goes out a collaring 'ouse property," was very amusing, whilst Mr. Rogers's Major Blackshaw was too sombre all through; and why did this gentleman forget the expressive shrugs of a foreigner, when disguised as the Count in the third act? Mr. O. S. Holt did well as Joe Barlow, and Mr. C. H. Collier, when next he essays the part of Mr. Fluker will no doubt discard that noisy umbrella. Miss Clarke and Mrs. Tullock once more rendered able assistance as Alice and Mrs. Barlow, the other two small female parts being wisely cut out. As the performance was timed to finish at ten o'clock, but did not conclude until half-past, a shorter opening piece should have been selected, as the one played occupied fifty minutes in representation. The Altringham Amateur Orchestral Society, under the direction of Mr. Colley, played a selection of airs during the evening.

ST. GEORGE'S HALL.

Mr. Neville's "Students' Dramatic Company" performed on Thursday, under the patronage of the Prince Louis Lucien Bonaparte, the Duke of Wellington, and other distinguished personages, several of whom, including His Grace, were present. The programme consisted of the farce of *Whitebait at Greenwich*, and Tom Taylor's comedy, *New Men and Old Acres*. Except in two or three instances there was not much display of individual dramatic instinct; both pieces were performed with a uniform evenness and smoothness. The attention to, and perfect acquaintance with, the stage business on the part of the "Students," in both pieces, proved the experienced and skilful ability of Mr. George Neville as an instructor in the dramatic art. Mr. Bertie Beresford played Benjamin Buzzard in the farce fairly enough, but in the comedy lacked dignity, and was too meek as the aristocratic Marmaduke Vavasour. On the other hand, Mr. Walter Bernhard was utterly hard and wanting in *vis comica* as John Small in the farce, but gave a good impersonation of the sanctimonious and vulgar upstairs, Bunter, in the comedy. Miss Fanny Dickens was also more at home as Mrs. Bunter than as Miss Lucretia Buzzard. A little more spirit would have improved the Samuel Brown of Mr. Bundloss. Messrs. Myrie, Christie, and Taylor were the exponents respectively of Blasenbalg, the German mining agent; Secker, the family lawyer; and Gantry. Miss Florence Glamoye was a buxom Lilian Vavasour, but the best impersonations were the Lady Matilda Vavasour of Mrs. Vere, who displayed appropriate dignity and refinement; and the Bertie Fitzurse of Mr. Hugh Carey, who undertook the part at a short notice in consequence of the illness of Mr. Lamont, who was cast for it, and sustained the character very satisfactorily.

THE annual dramatic performances by the officers of the 3rd F. A. V. will be given in the Volunteer Hall, Brougham Ferry, for the benefit of the Dundee Royal Infirmary, on March 4th and 5th.

LILIAN ADELAIDE NEILSON.

MISS NEILSON, whose portrait this week graces our first page, is of Spanish descent; she married, when very young, a gentleman who, believing that she was destined to become a talented actress, made arrangements for her to receive lessons of Mr. John Ryder, who conducted her through a systematic course of training for the stage. She made her first appearance at the New Royal Theatre in July, 1865, in the character of Shakespeare's Juliet, and looked the part she played so charmingly and effectively, that the defects into which nervousness and inexperience betrayed her were readily condoned, and her reception was regarded as sufficiently encouraging to warrant the earnest continuance of her efforts. She therefore directed her attention to the provinces, where she rapidly became popular, and in Liverpool made a hit which was at once regarded as prophetic of her future fame. On the 6th of March, 1869, she appeared at the Lyceum Theatre in a new drama, Dr. Westland Marston's *Life for Life*, in the last act of which her acting won the highest praise from nearly all the London critics. In December, 1869, she appeared with Mr. Toole and Mr. Henry Irving, in Byron's *Uncle Dick's Darling*. She next gave a series of "Dramatic Studies," in which her powers were shown to greater advantage and won a superior kind of recognition, producing an effect of quite a startling description upon her audience in Congreve's *Love for Love*, and Racine's *Phèdre*. In 1870 she was chosen to personate Amy Robart at Drury Lane in Mr. Halliday's *Kentworth*, in which the impression she created was highly flattering, although it was generally admitted that her voice wanted power sufficient to fill so large a house. She then returned for a short time to the provinces, and in September, 1871, reappeared at Drury Lane in *Rebecca*. She then visited America, where her success was of the highest order, and was most enthusiastically recognised. She returned to this country in the summer of 1874, and has since re-visited the United States, where her reception was such as Brother Jonathan accords only to artistes of the most elevated talent and marked distinction. Her recent successes at the Haymarket Theatre, where she is still playing, have all been duly chronicled in our dramatic columns. Of all the parts in which she has achieved lasting triumphs unquestionably that in which she made her *début* is the one which made the strongest and most lasting impression, and we heartily echoed the desire for her re-appearance therein, to which she has recently accorded so graceful and favourable a reply.

MAGIC LANTERN.—Mr. Ribton-Turner has been giving an entertainment and lecture, enlivened with musical illustrations, on a subject replete with picturesque and historical interest, namely, the New Forest, in Hampshire, at the request of Lord Henry Scott, M.P., and at Bramshaw, in Wiltshire, at the request of Mr. G. E. Eyre, of Warrens and Lowndes-square, and other county magnates. Mr. Ribton-Turner appeared at Beaulieu on Saturday last, and stayed with Lord H. Scott, and at Bramshaw on Tuesday. On both occasions he secured crowded audiences, and at Beaulieu many of the county people drove long distances to be present.

THE TELEPHONE.—An office for Bell's telephone is to be opened on Saturday, March 2, at 449, Strand, opposite Charing-cross station. This will be the first opportunity our West-end friends have had to see this great invention in a practical working order.

HEAL ALL!—For Bruises, Chilblains, Rheumatism, Lumbago, &c., no embrocation equals "Dredge's Heal All." Of all chemists, 1s. 1d. per bottle.—[ADVT.]

DR. LOCOCK'S PULMONIC WAFERS are invaluable for the voice, throat, and chest. All persons suffering from bronchitis, hacking cough, and deprivation of rest should take them." The above is from Mr. Earle, M.P.S., 22, Market-place, Hull. Price 1s. 1d. per box.—[ADVT.]

Sketches at the Concert, St. James's Hall.

IN AID OF THE FUNDS
OF THE TRAINING SHIP

"Rule Britannia,"
MISS ANNA WILLIAMS

"Hearts of Oak,"
MR MAYBRICK



MR WALTER CLIFFORD — MR EDWARD LLOYD.

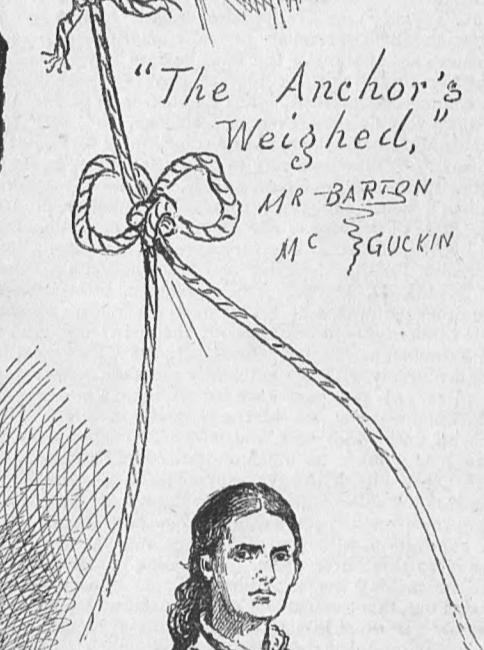
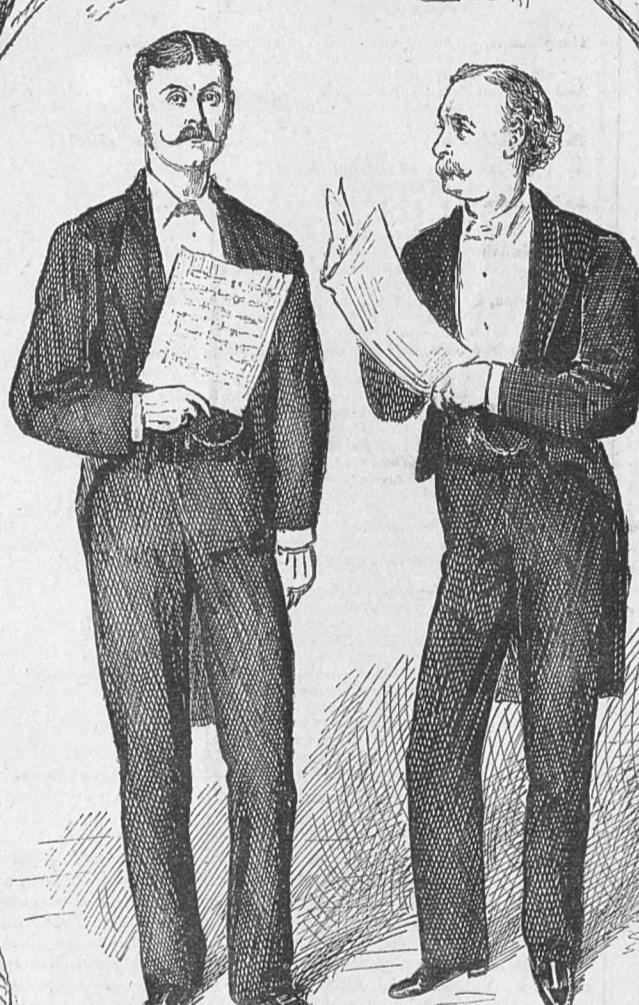
"All's Well."

A Musical
MacClellan,
SIG TITO MATTEI

Among the Audience.

"The Clang of the
Wooden Shoon"
MADAME ANTOINETTE STEKING
Stratford 22nd 1878

"The Anchor's
Weighed,"
MR BARTON
MC GUCKIN



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PRINCIPAL RACES PAST.

SANDOWN PARK CLUB FIRST SPRING MEETING.

TUESDAY.

The WOLSEY HANDICAP STEEPELCHASE of 100 sovs, added to 10 sovs each: About two miles.
 Mr. H. Dobson's clm Duchess of Gloucester—Duke's dam by Teddington, aged, 1st 9lb.....Mr. St. James 1
 Duke of Hamilton's Birdcatcher, aged, 1st 7lb.....R. Marsh 2
 Mr. J. Percival's Forty Winks, 4 yrs, 1st 9lb.....Gregory 3
 Also ran: Gilestone, 5 yrs, 1st 7lb; Miss Jeffery, 6 yrs, 1st 9lb; Lockhart, 5 yrs, 1st 4lb.

6 to 4 agst Gilestone, 3 to 1 agst Forty Winks, 4 to 1 agst Birdcatcher, 10 to 1 agst Duchess of Gloucester, and 12 to 1 agst Lockhart. Won by half a length; bad third; Lockhart was fourth. Gilestone and Miss Jeffery fell.

A SELLING STEEPELCHASE of 5 sovs each, with 100 sovs added; about two miles.

Mr. A. Yates's br g Lothair by Idler—Belle of the Ball, aged, 1st 3lb (£100).....Owner 1
 Mr. A. Poole's Dunois, aged, 1st 12lb (£50).....Hales 2
 Mr. W. Quartly's Anchorte, 5 yrs, 1st 7lb (£50).....J. Smith 3
 Also ran: Miss Monaghan, aged, 1st 7lb (£50); Benjamin, 4 yrs, 1st 11lb (£50); Austrey, 6 yrs, 1st 7lb (£100); Longford, aged, 1st 7lb (£50); Clodhopper, aged, 1st 7lb (£50); Napolitan, aged, 1st 7lb (£50); Master Bob, aged, 1st 7lb (£50).

2 to 1 agst Lothair, 3 to 1 agst Miss Monaghan, 7 to 1 agst Longford, 8 to 1 agst Dunois, and 20 to 1 each agst the others; won by three lengths; a length and a half between second and third. Miss Monaghan and Napolitan fell. Bought in for 150gs.

The INTERNATIONAL HURDLE RACE DERBY of 15 sovs each, 5 ft, with 200 added; second received 50 sovs. One mile and a half.

Mr. T. Jennings's br c Sheldrake by Mandrake—Bonny Breastknot, 1st 3lb T. Jennings, jun. 1

Mr. T. Cannon's Speculation, 1st 3lb.....J. Cannon 1
 Mr. T. E. Case-Walker's Blue Ruin, 1st 3lb.....J. Adams +
 Also ran: Somus, 1st 3lb; James Pigg, 1st 3lb; Babie Charles, 1st 3lb; Maristow, 1st 3lb.

5 to 2 agst Speculation, 3 to 1 each agst Sheldrake and Blue Ruin, 5 to 1 agst Somus, and 10 to 1 agst James Pigg. Won by a neck. A dead heat for second.

The HOME COUNTIES GRAND HANDICAP HURDLE RACE of 20 sovs each, 10 ft, with 200 sovs added; second received 25 sovs. Two miles, over eight flights.

Mr. J. Ambery's br c Lancaster by Hermit—Romping Girl, 4 yrs 1st 6lb T. Toon 1

Mr. Ellerton's Lord Lincoln, 5 yrs, 1st 2lb.....R. Lanson 2
 Captain Stirling's Pluton, 5 yrs, 1st 7lb.....J. Jones 3
 Also ran: Newport, 5 yrs, 1st 7lb (£50); Belinda, 5 yrs, 1st 7lb (£50); Fontarabian, aged, 1st 8lb; Cocotte, 6 yrs, 1st 7lb; Princess Bon Bon, 5 yrs, 1st; Arena, 5 yrs, 1st; Donna, 4 yrs, 1st (car. 1st 4lb)

5 to 2 agst Lord Lincoln, 5 to 1 agst Lancaster, 6 to 1 agst Cocotte, 7 to 1 agst Fontarabian, 8 to 1 agst Pluton, 10 to 1 agst Timour, 11 to 1 agst Bridget, 100 to 8 agst Donna, and 20 to 1 each agst Princess Bon-Bon and Arena. Won by half a length; two lengths between second and third. Newport was fourth, Timour fifth, Bridget sixth, and Fontarabian last.

A SELLING HURDLE RACE of 5 sovs each, with 100 sovs added.

Two miles.

Mr. James Nightingall's br c Bird in the Air by Idus—Nanny Thormanby, 4 yrs, 1st 3lb (£50).....Baverton 1

Mr. J. Greenwood's Brown Holland, aged, 1st 11lb (£50)....R. Lanson 2

Mr. John Nightingall's Maybell, 4 yrs, 1st 3lb (£50).....Spencer 3

Also ran: Ormelie, 5 yrs, 1st 7lb (£50); Belinda, 5 yrs, 1st 7lb (£50); Silverley, aged, 1st 7lb (£50); Florry York, 4 yrs, 1st 7lb (car. 1st 5lb) (£50); Great Barr, 4 yrs, 1st 7lb (£50); 2 to 1 agst Bird in the Air, 5 to 2 agst Brown Holland, 5 to 1 agst Ormelie, 10 to 15 agst Silverley, and 7 to 1 agst Maybell. Won by a neck; three lengths between second and third. Sold to Mr. C. Hibbert for 175gs.

The SANDOWN OPEN HUNTERS' STEEPELCHASE of 100 sovs; added to 5 sovs each. About three miles.

Mr. H. Rymill's chg Bounce by Angelus—dam by Barnacles, aged, 1st 12lbMr. E. P. Wilson 1

Mr. C. Howard's Sleight of Hand, aged, 1st 2lbMr. Crawshaw 2

Captain Abbott's Andalous, aged, 1st 7lbMr. A. Coventry 3

Also ran: Gamut, aged, 1st 3lb; Harbinger, aged, 1st 12lb; Tom Moody, aged, 1st 12lb; Nightshade, 6 yrs, 1st 7lb; Kenilworth, aged, 1st 7lb. 6 to 4 agst Gamut, 4 to 1 agst Bounce, 5 to 1 agst Tom Moody, 6 to 1 agst Sleight of Hand, 7 to 1 agst Kenilworth, and 10 to 1 agst Andalous. Won by a length and a half; a bad third.

WEDNESDAY.

A SELLING HURDLE RACE of 5 sovs each, with 100 added; weight for age; selling allowances. 2 miles.

Mr. J. Greenwood's Brown Holland, by Rover—Paulina, aged, 1st 4lb (£50).....R. Lanson 1

Mr. J. Lame's Silverley, aged, 1st 4lb (£50).....J. Prince 2

Mr. Vyner's Ormelie, 5 yrs, 1st 7lb (£50).....Jones 3

Also ran: Arena, 5 yrs, 1st 7lb (£50); Lothair, aged, 1st 7lb (£50); Bird in the Air, 4 yrs, 1st 7lb (£50); 7 to 4 agst Brown Holland, 5 to 2 agst Bird in the Air, 4 to 1 agst Arena, and 10 to 1 bar three. Won by two lengths, head between second and third. Bird in the Air fell at the last hurdle, and Skelton broke his collar-bone.

The METROPOLITAN HUNTERS' FLAT RACE OF 10 sovs each, with 200 added; 2 miles.

Mr. T. Hughes's Organis', by Cathedral—Gaily, aged, 1st 2lb

Mr. W. Bevill 1

Sir W. Throckmorton's Linkman, 4 yrs, 1st 7lbMr. Crawford 2

Mr. Winfield's Maidstone, aged, 1st 7lbMr. St. James 3

Also ran: Filbert, aged, 1st 7lb; Tilley, 4 yrs, 1st 7lb; Retrospect, 5 yrs, 1st 12lb; Transparent, aged, 1st 7lb. Even on Linkman, 5 to 2 (at first even) agst Organis, 10 to 3 agst Maidstone, and 10 to 1 bar three. Won easily by six lengths; Maidstone was a bad third, and then at clear intervals came, in the following order, Filbert, Tilley, and Retrospect. Transparent not passing the post.

A SELLING HUNTERS' FLAT RACE PLATE of 100 sovs. Two miles.

Mr. Jno. Richardson's Northumbrian, by Elland—Murcia, 5 yrs, 1st 10lb (£50).....Mr. Spence 1

Mr. Tyler's Anacreon, aged, 1st 7lb (£50).....Mr. E. P. Wilson 2

Mr. P. Harding's Tynemouth, aged, 1st 7lb (£50).....Mr. Yates 3

Also ran: Little Tom, aged, 1st 7lb (£50); Elvino, aged, 1st 7lb (£50); Huntingfield, aged, 1st 7lb (£50); Kenilworth, aged, 1st 7lb (£100). 6 to 4 agst Anacreon. Won by a neck; three lengths between second and third. Little Tom was fourth, and Elvino walked lame. Sold to Mr. J. Davis for 210 guineas.

The PRINCE OF WALES'S STAKES of 100 sovs. each, 10 ft, with 100 added; second received 30 sovs, and third 10 sovs; winners extra. Three miles.

Captain Crofton's Martha, by Coronet—Martha, aged, 1st 8lb

Mr. T. Beasley 1

Mr. J. H. Moore's Pride of Kildare, aged, 1st 6lbMr. G. Moore 2

Mr. Edmund's Tuba, 5 yrs, 1st 7lbJ. Holman 3

Also ran: Palm, aged, 1st 7lb; His Lordship, 5 yrs, 1st 7lb; Azov, aged, 1st 10lb; Mabel, aged, 1st 7lb; Stanley, aged, 1st 7lb; Canard, 5 yrs, 1st 7lb. 2 to 1 agst Martha, 5 to 1 each agst Pride of Kildare and Palm, 6 to 1 each agst Azov and Tuba, 7 to 1 agst Stanley, and 8 to 1 agst Canard. Won by two lengths; three between second and third. Palm finished some distance off fourth, then Canard and His Lordship, Stanley walking in.

A SELLING STEEPELCHASE HANDICAP of 5 sovs each, with 300 added. 2 miles.

Mr. P. Hobson's Swift, by Joey Jones—Cletia, 5 years, 1st 6lb

(Levitt) 1

Mr. Vyner's Lockhart, 5 yrs, 1st 7lb(Jones) 2

Mr. Quartley's Anchorte, 5 yrs, 1st 10lb(J. Smith) 3

Also ran: Dunois, aged, 1st 8lb; Longford, aged, 1st 7lb; Arcadia, 6 yrs, 1st 7lb; Somebody's Child, aged, 1st 4lb; Clodhopper, aged, 1st.

5 to 4 agst Lockhart, 5 to 1 agst Anchorte, 6 to 1 each agst Somebody's Child and Longford, 7 to 1 agst Dunois, and 8 to 1 agst Swift. Won by two lengths, a bad third.

The CARDINAL'S HANDICAP HURDLE RACE of 10 sovs each, with 100 added. 2 miles.

Mr. R. Peck's Percy, by Underhand—Unfashionable Beauty, 5 yrs, 1st 2lb(F. Lynham) 1

Mr. T. V. Morgan's Gilestone, 5 yrs, 1st 7lb(R. Lanson) 2

Duke of Montrose's James Pigg, 4 yrs, 1st 7lb(E. Morson) 3

Also ran: Lady of Avenal, 5 yrs, 1st 7lb; Hyndland, 4 yrs, 1st 7lb; Calton, 4 yrs, 1st 7lb; Maid Marion, 6 yrs, 1st 12lb; English Archer, 4 yrs, 1st 12lb; Annette, 4 yrs, 1st 10lb.

5 to 4 agst Percy, 4 to 1 agst Lady of Avenal, 10 to 15 agst Gilestone, 9 to 1 agst Annette, 100 to 8 agst Maid Marion. Won very easily by six lengths. A bad third, with English Archer, pulling up fourth.

HUNTERS' HURDLE RACE of 5 sovs each, with 100 added. 2 miles.

Captain Machell's Marshal Niel, by Knight of the Crescent or Pero Gomez—Last Rose of Summer, 4 yrs, 1st 11lb... (Mr. E. P. Wilson) 1

Mr. R. Schofield's Adieu, aged, 1st 7lb.....(Mr. Coventry) 2

Harmonides, 6 yrs, 1st 7lb.....(Mr. Spence) 3

Also ran: Gamut, aged, 1st 7lb; Shallow, aged, 1st 7lb; Roscommon, aged, 1st 7lb; King Coffee, 5 yrs, 1st 6lb.

6 to 4 agst Marshal Niel, 3 to 1 agst Harmonides, 4 to 1 agst Shallow, 5 to 1 agst Roscommon, and 10 to 1 agst Adieu. Won by two lengths; three quarters of a length between second and third. Shallow fell.

GAS SUPERSEDED BY DAYLIGHT.—See Chappuis' Patents.—[ADVT.]

6, Fleet-street.

[ADVT.]

PIGEON SHOOTING, &c.

THE GUN CLUB.

THERE was a good attendance on Saturday last, and several events were decided. The principal one was a 27 yards sweepstakes at seven blue rocks each, for which 15 members put in an appearance. The first prize, £35, was won by Mr. Kerr, who killed all his birds in beautiful style; and the second money, £10, was secured by Mr. Hudson, who stopped six out of seven in good time. Some £1 events, all at 27 yards, and an optional sweep-

stakes were also decided. The first sweepstakes was won by Captain Maxwell Lyte, killing six birds in succession, and defeating seven competitors. For the second event there were twelve shooters, and this was landed by Mr. Hudson, who stopped all his birds within bounds. The optional sweepstakes, also at 27 yards, was contested by nineteen members, and the pool, which amounted to £26, was shared by Mr. Hudson and Mr. Queensgate, after killing five each.

THE INTERNATIONAL GUN AND POLO CLUB.

On Monday the members of this club recommenced their weekly meetings at Preston, near Brighton. The weather was

beautifully fine, the attendance fairly numerous, and the programme most attractive. The Brighton Accumulative Stakes of £3 each, at nine birds, handicap distances, formed the main feature on the card; £20 is added by the club to the sweepstakes, which has to be won twice consecutively by the same competitor, or four times altogether. On each occasion the winner has to leave £5 in the pool to form a fund, so that each week the prize becomes more valuable. In the present instance there were nine contestants, and eventually a tie was announced between Captain Sydney and Mr. Storke, both of whom had brought down eight. When shooting off at bird for bird Mr. Storke was very unlucky,



"THE GENIUS OF THE ARTS."

as all his birds fell dead just outside the boundary, and Captain Sydney won at the fourth round. During the afternoon several other sweepstakes were decided, the first being won by Mr. H. Hudson, who stopped three out of four. Mr. Storke carried off the second after tying with Captain Leighton, Mr. Dugmore, and Mr. Morgan. The same sportsman was again the victor in the fourth by grassing three, whilst the third was divided by Mr. Beard and Mr. Dugmore. Captain Sydney secured the fifth, and Mr. Grey the sixth and seventh. The meetings of this club will be continued every Monday at Brighton until further notice.

THE WELSH HARP, HENDON.

By far the largest meeting of the present season took place last

Monday, when a very fine day favoured the sport. All the arrangements, as usual, were ably carried out by Mr. J. Warner, and gave universal satisfaction. The principal event was a handsome silver cup, value £23, which was competed for by twenty-four members at 25s. each, five pigeons, the winner to take the cup, and the second-best shot £7. Messrs. Crozier (27 yards rise) and Wilson (27) each killed all their birds, and in deciding it bird for bird, Mr. Crozier won the cup at the first round, and Mr. Wilson, missing his bird, took the second prize of £7. A double-barrelled gun was then shot for by twenty-one members at one sovereign each, three pigeons each, the winner to take the gun, and the second-best

shot £6. Messrs. Brighton (27) and Wilkins (28) each killed three, and in shooting off bird for bird Mr. Brighton won the gun at the first round, and Mr. Wilkins took second money by missing his tie bird. Six handicap sweepstakes were also decided at three pigeons each. Mr. Noakes (27) won the first and second, the first with five entries and the second with eleven. Messrs. Boswell (27) and Webster (27) shared the third, with eleven entries. Messrs. Webster (28) and Edwards (24) shared the fourth by each killing four. Twenty-one entries were obtained for the fifth, which Mr. Jones (26) won by killing seven, and Mr. Fowler (27) beat seventeen others in the last by killing six.

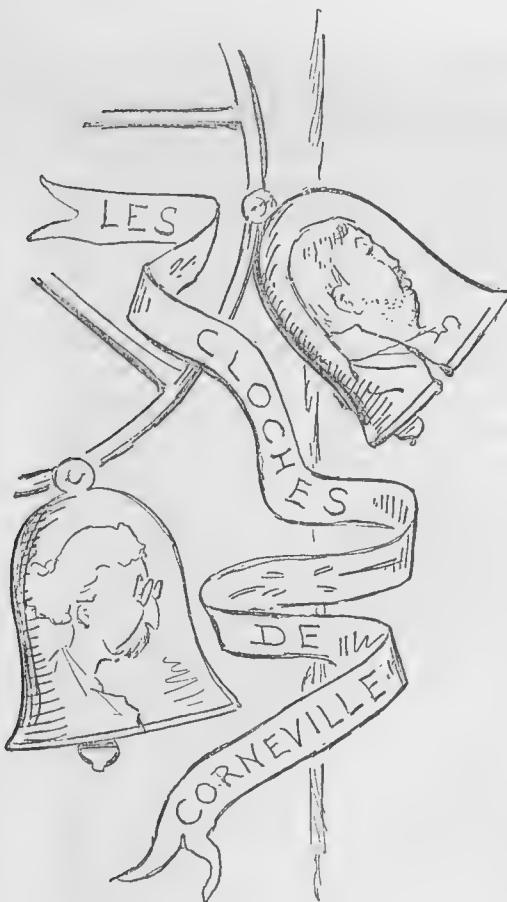
OUR CAPTIOUS CRITIC.

The two chief events in things theatrical during the past week are the success of Mr. Shiel Barry's performance of Gaspard in *Les Cloches de Corneville*, and the failure of Mr. Gilbert's play at the Olympic, bearing the ominous title of *The Ne'er-do-Well*. This latter, I hear, was damned before it had the remotest chance of

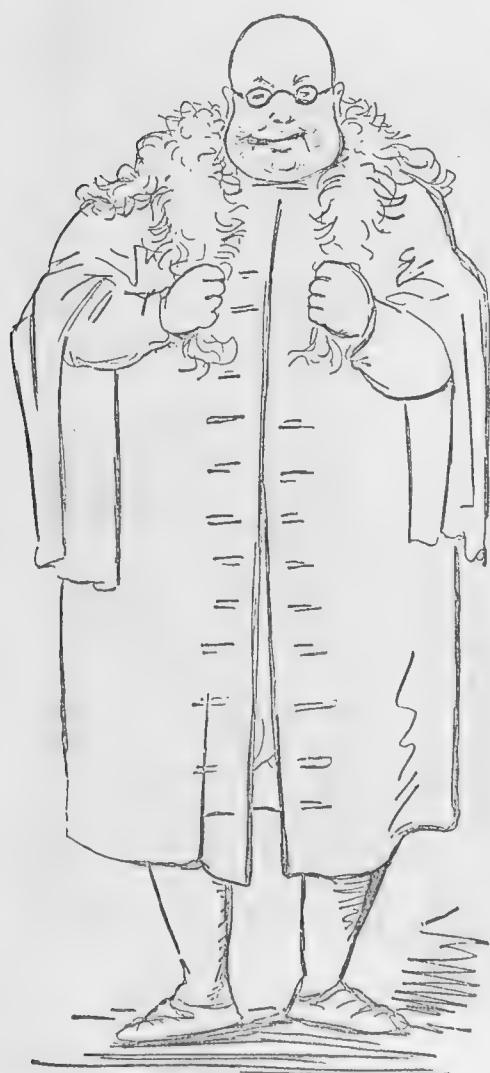
know one of the persons in question to be a distinct failure; he once made a flickering gleam with a parody of the very man whose work he on Monday led the groan against, and then went out leaving his darkness greater than before. If under the circumstances he proved Shakspeare's theory of the pangs equivalent to those of a giant dying, it is no fair reason that this insect should worry the giant when he is apparently unwell.

The adaptation of *Les Cloches de Corneville*, which has been turned out of the workshop of those indefatigable tradesmen Messrs. Farnie and Reece, and produced at the Folly Theatre, has very little claim on the audience in its British garb. The wine has lost its sparkle in the decanting. It struck me that the adapters must have worked after the method of shorthand writers in the House of Commons: that is, relieving each other at their post, and doing a stretch of work without the slightest reference to what had gone before or what was to come. On Monday, however, when I visited the theatre it did not much matter to the audience whether the piece was very good or very bad. It had been well ventilated on Sunday and Monday that Mr. Shiel Barry had produced a strong piece of character acting, and that his performance of Gaspard the Miser was to be seen without delay. During the portions of the opera when Gaspard

over that peculiar little "ha" with which he interlards his delivery. I have not the slightest doubt but that it is a nervous habit of which he is unconscious; it has, however, the most unpleasant effect, and suggests egotism very strongly. Mr. Hill, as the



being saved. I have occasionally commented upon obstructionists in the audiences of theatres. I am sorry to say that the first night of the *Ne'er-do-Well* revealed a class that I would fain believe did not exist; but I have it on the authority of a friend that he



Baillie Hill.

saw and heard two representatives of the press guying, laughing, and hooting the wort presented on the stage, work which at its worst could not fail to be colossal excellence in comparison with anything they could themselves essay—and they have essayed. I



was absent from the stage, the audience buzzed and conversed with the same indifference that is displayed in our House of Legislature when the assembled members are waiting for an oratorical 81-ton gun, but have meanwhile to endure some feeble pop-gun or Irish blunderbuss. Those who had the good fortune to see Mr. Shiel Barry recently in Lover's rollicking little farce of *The Happy Man* will keenly enjoy the artistic power that enables him to change style from a happy, careless Irish militiaman, whose presence makes everyone within his influence feel happy and careless, to an old, careful, fierce-tempered miser. Mr. Shiel Barry is at present suffering from severe hoarseness, and one cannot, therefore, judge to what extent the character he has created would be enhanced by the inflections of voice he might introduce. I fancy the last act suffers a good deal from this absence of vocal power. The music of *Les Cloches de Corneville* is catching, and will no doubt go through the usual course of repetition on every conceivable instrument of torture, from the barrel organ (or perambulating piano which has superseded it) down to the whistling errand boy. Miss Katrine Munroe seems to me to have greatly improved of late. She does not appear so large on the little Folly stage as she did at first, and altogether her acting is more attractive. As Serpente she sings a song that might be broad and suggestive but for the delicacy with which she treats it. I refer to the song in the hiring fair, where the girls display their ankles and request intending hirers to "Look at that and look at this." She has also one of Farnie's everlasting apple songs (I'm sure it is Farnie's). I wish Mr. Howson would get



little Solomon
in all his glory —

Baillie, looks the part and suits the period of costume as if he had been born in "those times." Miss Violet Cameron, of course, is charming, but she seemed to me the evening I saw her to be overweighted with the conviction that she was not really a peasant but a lady in disguise. What shall be said of Mons.



Mr. Shiel Barry as 'Gaspard.'

Lorédan? How is it that this gentleman's make-up and style always suggests an elderly ballet girl with ill-favoured legs.

"The reason why I cannot tell.

"But this I know and know full well"—it is not pleasant. Those who go early in order to get seats are not bored, as is usual in such cases, with a bad farce. Mr. Hill, as Beethoven Brown, in the musical absurdity of *Crazed*, delights the early birds.

MISCELLANEOUS.

We hope to give in our issue of next week or that succeeding it, portraits of the competitors for the pedestrian championship belt at the Agricultural Hall, with that of Mr. R. H. Lewis, the promoter, and a group of the principal press representatives who were present, from a fine photograph taken for the occasion by Mr. C. B. Walker, of Baker Street.

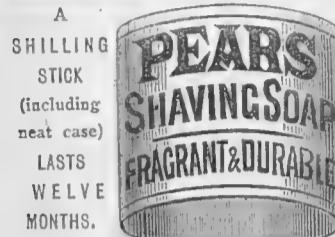
MESSRS. ALEXANDER HENDERSON and CHARLES WYNDHAM invited a number of their friends and the members of the

Criterion and Folly Companies to supper on Wednesday night at the Criterion. Upwards of sixty guests sat down to a banquet which did credit to the taste and resources of the establishment. Mr. Henderson, supported on the right and left by Miss Fanny Josephs and Miss Katherine Munroe, was at the head of the table, "faced"—as reporters of convivial gatherings have it—by Mr. Charles Wyndham. That gentleman was supported by Miss Lydia Thompson and Miss Eastlake respectively. A most agreeable—morning was spent. "The Press," was proposed by Mr. Arthur Matthison, and responded to by Mr. Joseph Knight.

Mr. Lionel Brough proposed the health of the two hosts, and Mr. Wyndham gave "the Ladies," Mr. Albery responding on their behalf. During the morning (we ought to have said that the proceedings did not commence until after midnight) the enjoyment of the company was greatly enhanced by the musical and histrionic efforts of Mr. Geo. Grossmith, jun., Mr. W. J. Hill, Mr. Arthur Matthison, Mr. P. Day, and Mr. Loredan.

The Savage Club will celebrate its twenty-first birthday on the 6th of March by a dinner at the Grosvenor Gallery. The chair will be taken by G. A. Sala.

PEARS



A SHILLING STICK (including neat case) LASTS TWELVE MONTHS.
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RICHARD TYLER, Secretary.

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AT HEATH HOUSE STUD FARM, NEW-MARKET.

ANDRED, a limited number of thoroughbred mares, at 10 guineas a mare, and one guinea the groom. QUEEN'S MESSENGER, 30 thoroughbred mares, at 10 guineas a mare, and one guinea the groom. (SUBSCRIPTION FULL.)

Apply to Mr. M. DAWSON, as above.

AT THE STUD COMPANY'S FARM, COBHAM, SURREY.

BLUE GOWN, at 100 guineas. CARNIVAL, at 50 guineas. GEORGE FREDERICK, at 50 guineas. WILD OATS, at 25 guineas. CATERER, at 25 guineas.

All expenses to be paid before the mares are removed. Foaling mares at 25s. per week; Barren mares at 20s. per week.

Apply to J. GRIFFITH, Stud Groom.

AT FINSTALL, BROMSGROVE.

CARDINAL YORK, by Newminster out of Licence by Gameboy.—Limited to Thirty Mares, at 40 Guineas each.

PELLEGRINO by The Palmer out of Lady Audley, by Macaroni.—Limited to Ten approved Foaling Mares, at 25 Guineas each.

PAUL JONES by Buccaneer out of Queen of the Gipsies by Chanticleer, her dam Rambling Katie by Melbourne, out of Phryne by Touchstone.—At 20 Guineas a Mare.

Foaling mares, 25s. per week; barren mares, 18s. per week.

Apply to STUD GROOM, as above.

AT BAUMBER PARK, NEAR HORNCastle, LINCOLNSHIRE.

CÆRULEUS (own brother to Blue Gown), by Beadsman, out of Bas Bleu, by Stockwell, a few mares at 15s, groom's fee included; dams of good winners at half price.

MERRY SUNSHINE (own brother to Sunshine), by Thormanby, out of Sunbeam, by Chanticleer, at 10s, groom's fee included; foaling mares at 21s, and barren mares at 14s. per week; all expenses to be paid before the mares are removed. Both these horses are sound.

Apply to MR. SHARPE, as above.

AT REENHAM HOUSE, READING (ONE MILE AND A HALF FROM ALDERMASTON STATION).

CYMBAL, by Kettledrum out of Nelly Hill, will cover thirty mares including his owner's, at 25 guineas each, and 1 guinea to the groom.

Hannibal covered in France several seasons, and among the first of his get is Plaisance, while he is two-year-old winners in France and England comprise, Phenix, Porcelaine, Silence, Ma Cherie, Charbonette, Maroc II, and Opopanax.

Apply to Mr. THOS. CARTWRIGHT, Stud Groom.

AT THE STUD FARM, ASKE, RICHMOND YORKSHIRE.

KING LUD will serve a limited number of approved mares at 30 guineas each.

MOROCCO.—At 2 guineas.

All expenses to be paid before the mares are taken away.

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AT BEENHAM HOUSE, READING (ONE MILE AND A HALF FROM ALDERMASTON STATION).

KING OF THE FOREST, by Scottish Chief, will cover thirty mares, including his owner's, at 50s. each, and 1 guinea to the groom.

Apply to Mr. THOS. CARTWRIGHT, Stud Groom.

FOR THE SEASON 1878.

AT HIGHFIELD HALL, ST. ALBANS.

KNIGHT OF ST. PATRICK; the only horse alive except King Tom out of Pocahontas, the dam of Stockwell.—At 20 Guineas, and 1 guinea the Groom.

COCK OF THE WALK; the only Chanticleer horse at the Stud.—At 10 Guineas, and 10 Shillings the Groom.

RUPURT, a roan horse with black mane, tail, and legs, 16½ hands high, by Knowsley out of Rapid Rhone's dam; Knowsley by Stockwell out of General Peel's dam.—At 10 Guineas, Half-bred Mares at 5 Guineas, bonâ fide Farmers' Mares at 2 Guineas.

All subscriptions to be taken of Mr. TATTERSALL, at Albert Gate.

AT MOORLANDS STUD FARM, YORK.

KNIGHT OF THE GARTER—At 40 Guineas, Groom's fee £1.

LORD LYON.—At 50 Guineas, Groom's fee £1.

SPECULUM.—At 50 Guineas, Groom's fee £1.

THUNDER.—At 20 Guineas, Groom's fee £1.—(Subscription full.)

All expenses to be paid previous to the removal of mares. Foaling mares, 25s. per week; barren mares, 18s. per week.

Apply to Mr. HUBY, as above.

AT MARDEN DEER PARK, CATERHAM, SURREY.

SEE SAW, by Buccaneer, out of Margery Daw (sire of Footstep, Cradle, Beaumains, Lady Lumley, &c.); a limited number of mares at 40s each, and one guinea the groom.

Foaling mares 25s., and barren mares 20s. per week.

Apply to JOHN GRIFFITH, jun., Stud Groom.

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Apply to Mr. HAANSBERGEN for full particulars, &c.

MAGGREGOR (winner of 2000gs, sire of Meg Merrilles, Ranald McEagh, &c., the first of his get which have run), by Macaroni; approved mares 20s.

ARGYLE (sire of Lismore, Stella filly, &c., the first of his get which have run). Argyle, 10x1 h. h., is the most powerful Adventurer horse at the Stud; approved mares 5gs.

AT THE PARK PADDOCKS, NEWMARKET KINGCRAFT, a limited number of thoroughbred mares at 25gs. ach, and one guinea the groom.

Apply to Mr. SAVAGE, as above.

AT SANDGATE, PULBRO'.

PAGANINI, at 20gs. All expenses to be paid before mares are removed. Foaling mares, 25s. per week; barren mares 20s. per week.

Apply, WILLIAM LLOYD, Stud Groom.

AT MARDEN DEER PARK, CATERHAM, SURREY.

SOAPSTONE, by Touchstone (foaled 1860), sire of Mirilior, Hermitage, Blackstone, Minette, &c., 15 approved mares (besides those of his owner) at 50 guineas each and one guinea the groom.

Soapstone was sent to Germany in 1872, and has got good stock there.

Two yearlings by him brought from Germany last season were sold by public auction at Cobham and Doncaster for 1,000 guineas each. Foaling mares 25s., and barren mares 20s. per week.

Apply to JOHN GRIFFITH, jun., stud groom

AT MYTON STUD FARM, near YORK.

SYRIAN, by Mentmore, out of Princess, at 25 gs., and 1 sov. the groom. Winners and dams of winners of 500 sovs., in one stake, gratis.

BLUEMANTLE, by Kingston, out of Paradigm (Lord Lyon's dam).—Thoroughbred mares at 15 sovs. each, and 1 sov. the groom; half-bred mares 5 sovs. each, and 1 sov. the groom.

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AT OLD OAK FARM, SHEPHERD'S BUSH.

VEDETTE (sire of Galopin).—A limited number of Mares, besides his owner's at 25 Guineas, and one Guinea the Groom.

COSTA by The Baron out of Catherine Hayes (winner of the Oaks).—At 10 Guineas, and 10s. the Groom.

CECROPS by Newcourt (by Sir Hercules) out of Cavriana by Longbow or Mountain Deer—Calcvella by Birdcatcher—Caroline by Drone. He was the fastest horse of his day, and is sire of Vengeressa Dunmow, and other winners.—At 25 Guineas, and 1 Guinea the Groom.

CLANSMAN by Roebuck, dam by Faugh-a-Ballagh out of Makeaway by Harkaway, a dark brown horse, with fine action, sire of many good hunters and prize winners.—At 5 Guineas, Half-bred Mares 3 Guineas, and 5s. the Groom.

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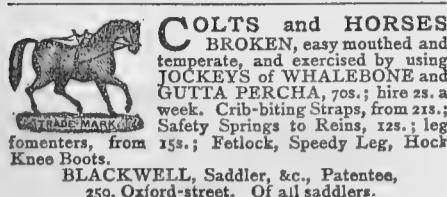
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The following Stakes close and name to Mr. Thomas Craggs, Stockton-on-Tees, &c., on the first Tuesday in March (5th).

NEWCASTLE UPON TYNE RACES (SUMMER MEETING, 1878).

TUESDAY, June 25th.—First Day.

The MONKCHESTER PLATE of 200 sovereigns for two-year-olds, colts 8st 10lb, fillies and geldings 8st 6lb; winners of 100 sovereigns previous to starting to carry 5lb, twice 100 sovereigns or once of 200 sovereigns 8lb, twice of 200 sovereigns or once of 300 sovereigns 10lb extra (extreme penalty); maidens at time of starting allowed 5lb; those got by untried stallions or out of untried mares allowed 3lb, if claimed at the time of naming (one untried allowance only), allowances accumulative. Entrance 3 sovereigns each. —Five Furlongs.

* Please claim the untried allowance if entitled.

WEDNESDAY, June 26th.—Second Day.

NORTHUMBERLAND PLATE of 500 sovereigns in money added to a Handicap Sweepstakes of 25 sovereigns each, 10 sovereigns, and 5 only if declared, &c., to go to the winner, for three-year-olds and upwards; the winner of any handicap value 100 sovereigns after the declaration of the weights to carry 6lb, of two handicaps of that value or of any race of 200 sovereigns value, 10lb, or of any race of 500 sovereigns value 14lb extra (extreme penalty). The owner of the second horse to receive 50 sovereigns out of the stakes. Two miles.

THURSDAY, June 27. Third Day.

THE NEWCASTLE HANDICAP of 200 sovereigns, added to a Sweepstakes of 10 sovereigns each, 5 sovereigns, and 3 only if declared, &c., the winner of any handicap of 100 sovereigns, after the weights are published to carry 7lb, of two races of 100 sovereigns, or of one value 200 sovereigns, 10lb, or of any race value 500 sovereigns, 14lb extra (extreme penalty). The second horse to receive 25 sovereigns out of the stakes. —One mile and a half.

The STEWARDS' CUP (HANDICAP) all in money, of 10 sovereigns each, 5 sovereigns, and 5 only if declared, &c., to go to the winner of any race value 100 sovereigns after the weights are declared to carry 7lb, of two races of 100 sovereigns, or one value 200 sovereigns, 10lb, or of one value 300 sovereigns, 14lb extra (extreme penalty). The second horse to receive 20 sovereigns out of the stakes. Nearly one mile.

THOMAS CRAGGS,
Clerk of the Races,
Stockton-on-Tees.

THE QUORN AND DONNINGTON HUNT MEETING, 1878, will take place at LOUGHBOROUGH, on WEDNESDAY, MARCH 20, Under Grand National Rules.

STEWARDS:

Earl Howe
Lord Fitzhardinge,
Earl Ferrers,
Earl of Loudoun,
Sir Charles Rushout, Bart.,
Sir J. Lister Kaye, Bart.,
J. Coupland, Esq.,
Treasurer—J. D. Cradock, Esq.
Secretary—Mr. J. Taylor, M.R.C.V.S.L.

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FAMOUS PLAYERS OF THE PAST.

By A. H. WALL.

(Continued from page 527.)

WILLIAM FARREN.

In "Leaves from an Actor's Note Book," by George Vandenhoff, we find the following account of Farren's acting:—

Setting aside the other great names, Farren's Lord Ogleby alone was worth the price of a ticket: it is a character that has left the stage with William Farren. In addition to his expression of the ludicrous, this great comedian had a particular grace of manner, which, assisted by his fine person and elegant figure, admirably qualified him for the representative of Lord Ogleby, the dilapidated beau of the old school; a rake and a coxcomb, it is true; yet with man's heart beating in his worn-out old body, and with the honourable feelings, and the scorn of meanness that should distinguish a nobleman, and a gentleman. Farren's acting of the scene with the charming Fanny, when she confided to him her affection for Lovewell, which the vain old fellow mistakes for a covert declaration of her passion for himself—his devoted gallantry, hibernal courtesy, and senile delight, were really beautiful to behold. His after disappointment on discovering his error, and that "the adorable Fanny" is actually married to the humble Lovewell, was so truthfully expressed, that though we laughed at, we pitied him; and our sympathy was entirely won, when Mr. Sterling, the purse-proud old cit, threatening to turn the young couple, his daughter and her husband, out of his house, Farren, as Lord Ogleby, exclaimed, with remarkable dignity, and an *épanchement de cœur* that atoned for a thousand coxcomberies.—

"Then I will receive them into mine."

The effect was magical, and never failed to be rewarded with instantaneous applause; a tribute paid to the actor's manner and execution, as much as to the situation and the sentiment.

Farren's Sir Peter Teazle was equally excellent; I have never seen any representative of Sir Peter that could compare with him for a moment, in animation, ease, naturalness of manner, and piquancy of effect. His opening soliloquy commencing,—

"When an old bachelor marries a young wife, what is he to expect?" and his enumeration of the matrimonial troubles that beset him from the very moment of his marriage—nay, even before it, for he says,

"We twifit alife, going to church; and fairly quarrelled before the bells had done ringing."

his alternate quarrels and *badiane* with Lady Teazle, his uxoriousness, his gentlemanly tone, and his extreme irritation and provocation when he swears,

"He will make an example of himself for the benefit of all old bachelors;"—

his exquisite sense of the joke against Joseph, with his blank expression of amazement on the turning of that joke against himself by the falling of the screen,—made up, altogether, a highly elaborate, yet naturally coloured picture, not to be surpassed for justness and *vis comica*, undefiled by grossness or exaggeration.

The performance of the *Clandestine Marriage* was the first occasion of my encountering this great artist on the stage; and, on entering to him as Lovewell in the fourth act, I was a little annoyed to find that he did not turn towards me, or even look at me, during the scene; but stood with face turned full on the audience, making his observations at me, but to them. Most, at least many eminent actors, have some particular trick for engrossing attention to themselves, sometimes even to the detriment of the general effect of the scene, which is thus made one-sided and inharmonious. Now, this was Farren's trick; which, whenever he thought he could, with impunity, he put into play, for monopolising the attention of the house: he ignored, as it were, the actor in the scene, and addressed himself to the audience alone. In the present instance, I was a novice, and he indulged his full front, foot-light acting to the height. Of course, I felt the impertinence of this proceeding; and when we repeated the comedy the night but one after, I resolved to pay the old-stager in his own coin, and see how he liked it. Accordingly, when I came to my cue in the fourth act, I entered hastily, as the stage-direction orders, and addressed his lordship without looking at him, rather turned away from him, with my face full upon the audience: thus I stood on the right hand: in the same way, on the left hand, with several yards between us, stood Lord Ogleby, in a state of exaltation at his recent interview with Fanny; and the dialogue went on between two people, who seemed not to be aware of the presence of each other.

Lovewell (*Not looking at him*). I beg your lordship's pardon; are you alone, my lord?

Lord Ogle. (*Eldated*.) No, my lord, I am not alone; I am in company, the best company.

Lovewell. My lord!

Lord Ogle. I never was in such exquisite enchanting company since my heart first conceived, or my senses tasted pleasure.

Lovewell. Where are they, my lord?

Lord Ogle. In my mind, sir.

Lovewell. What company have you there, my lord?

Lord Ogle. My own ideas, sir, which so crowd upon my imagination, and kindle in it such a delirium of ecstasy, that wine, music, poetry, all combined, and each in perfection, are but mere mental shadows of my felicity.

Still, neither character looked at the other, but addressed himself to the front of the house. Consequently, the dialogue thus independently and divergently given, in spite of Farren's animation, and exaltation of manner, fell flat upon the audience, who were puzzled, and whose attention was distracted by the apparent anomaly. Farren, finding his usual points fall pointless, began to be uneasy, and to side towards me, in a fidgety and nervous manner. On we went again on the same plan of mutual aversion; the scene grew flatter and flatter; and Farren, always covetous of applause, grew more and more nervous, till he began, at last, to trip and falter in the words of his part. As his irritability increased, he turned towards me, as if to inquire by a look, what was the meaning of the insensibility of the audience; then, for the first time, he became aware of the fact that my face was turned entirely away from him, and that, after his own fashion, I had been delivering my share of the dialogue to the front of the house, without any notice of him at all. This put the *comble* to his annoyance: I heard his ominous *siff* (a trick he had). I heard his gradually approaching step, I felt his hand on my arm as he turned me towards him, with the words of the text which seemed peculiarly appropriate,—

"What's the matter, Lovewell? thou seemest to have lost thy faculties;" and for the rest of the scene he never turned away from me, but, as a gentleman should do, kept his eyes on the person to whom he was speaking. I did the same, the *vraisemblance* of the scene was restored, and all went right.

But Farren was boiling, within; and the moment we were past the wing, and off the stage, he broke out.

"Good heavens! Mr. Vandenhoff, I never saw such a thing in my life; you entirely ruined my scene, spoilt every point."

"Indeed?" I replied, very coolly, "how so, Mr. Farren? I spoke the text, and gave you every cue!"

"Good gracious, yes; but you turned away from me, sir; you never looked at me; you spoke entirely to the audience!"

"Why, so did you, Mr. Farren! I only copied you. You know I am a novice, and I thought I could not do better than form myself on the model of the greatest comedian of the day?"

A grunt was his only reply; but the retort had its effect; he never gave me his side-front after that night, and we always got on very well together.

He was the greatest comedian in his line I ever saw; but his egotism was equal to his talent. It was really sublime in its self-exaltation. In the profession, he had the sobriquet of the Cock Salmon. It was said that having demanded—of Bunn, I think—£60 per week salary, on the manager's remonstrating on the largeness of the demand, Farren replied—

"If there's only one cock-salmon in the market, you must pay the price for it. I am the cock-salmon."

So, when some one asked him in the Green-room, if he had been to see the celebrated French comedian, Bouffé, at the St. James's Theatre, many of whose characters Farren played in translation, and played ad mirabiliter—

"No, sir," said the Salmon, "let him come and see me! Let Bouffé come and see William Farren."

He was, in truth, a finished artist, well studied, and perfect in all the details of his profession. Not so ready in conception as happy in execution, his first reading of a new part was generally unsatisfactory, and imperfectly developed. He was, as I have said elsewhere, always very nervous on the first night or two of a new play, and dared not give himself free scope, till he was quite easy in the words and action of every scene; and then he, as it were, grew to the character, and elaborated the creation to the highest point of excellence. Those who have ever seen him play Sir Harcourt in *London Assurance* know to what a high pitch of ease and polish he could carry his execution. It was the perfection of art.

Talfourd, no mean judge, described him as "an ingenious and elegant actor of elderly gentlemen, but dry, hard, ungenial." Edward Fitzball, the dramatic author and other authors, however, laud his acting for its perfect naturalness, a term which certainly implies sympathy, more or less intense, with the passions and emotions the actor has to realise in action and expression. To illustrate this the following story used to be told by Lewis, who was the treasurer of Drury Lane Theatre, and being one night at the Haymarket Theatre to see Farren play "Grandfather Whitehead," he sat between a pair of country farmers, who were in town to see the cattle show. They were (*contr'acte*) dis-

cussing the merits of Farren. "He's a clever old fellow," observed the first, "don't he hit off the character to a hair?" To which the other replied, "Well, I don't exactly say that, to my mind, he's one great drawback, he's too natural-like for playing acting."

William Farren off the stage was a highly respectable and proper man, with the air rather of a statesman of rank than a Bohemian. He had indeed a strong liking for aristocratic companions, and would do much, it is said, to oblige a nobleman, a trait in his character which is duly noted by Alfred Bunn, in his work on "The Stage," wherein he says:—

"I accompanied a party, of which Ducrow formed one, to Brighton. Farren, in ignorance of my having left town, had made an engagement 'on the sly' for one night with the Brighton manager; and, perceiving the announcement on the playbills we took the liberty of using the name of a nobleman not then at Brighton, and in such a name wrote a letter to Farren (to ascertain if he would swallow the bait), simply asking if it were compatible with his engagement to play *Tam o' Shanter* the following evening? The comedian swallowed the bait, hook and all, as his reply will testify:

Brighton Theatre,

Monday, January 26th, 1835.

Mr. W. Farren presents respects to Lord M—o, and begs to inform him that his performance to-night will be his only one in Brighton.'

"Another letter was then despatched, asking as a great favour if it would be possible to gratify his lordship's party by singing a song he had then made popular in *Tam o' Shanter*, known by the title of 'Green Grow the Rushes O'; and at the same time begging that six box tickets might be sent for the advantage of the *bénéficiare*, Miss Helen Faucit. Hooked again! Back came this reply:—

Brighton Theatre,

Monday, Jan. 26, 1835.

Mr. W. Farren presents respects to Lord M—o, and encloses six box tickets for to-night, and will, if possible, sing "Green Grow the Rushes O!" at his Lordship's request. The only difficulty there will be in the doing so, may be the want of orchestra parts, which Mr. Farren cannot at this moment tell, the leader of the band not being in the theatre.'

"Every man in Brighton who could scribble a note of music was put into requisition, the utmost respect manifested, and the stage private box kept for the noble lord and family. As we entered the house we requested one of the servants to take a note round from his Lordship to Mr. Farren, containing the money for the tickets, and a requisition from his Lordship that Mr. Farren would be so obliging as to sing the accompanying additional verses:—

Green grow the rushes O!
Was there ever such a go,
When Farren thought 'twas Lord M—o.
In walked Mr. A. Ducrow!
Green grow the rushes O!
Is vastly liked by Lord M—o,
But Farren better likes, you know,
The rushes to the boxes O.

"It was put into Mr. Farren's hands just as we entered a box facing the O. P. entrance in which he was standing; and at the sight of his expressive face I literally fell into a fit of laughter. The mere hoax was not the only point for Farren's consideration; for if, by accident, he had been suddenly called upon to play that evening at Drury Lane, the trifles of £1,000 liquidated damages for the due fulfilment of his article of engagement would have been in an awkward predicament." Bunn was, however, neither angry nor spiteful, and so Farren was only too glad to laugh at the hoax whereby he had been victimised.

Farren was famous for his personation of Charles XII. in the little historical drama which has so long enjoyed popularity. *The Tatler*, a popular journal of 1831, describes his "make up" in that part as "complete from top to toe, from hat to jack-boots." Says, "One might think he wore the very dress in which the Swedish madman was killed. All that he wants is what he cannot give himself, namely, a forehead twice as high, and features down at the bottom of his face, instead of in the middle of it; for such (if our recollection does not fail us) is the marvellous visage of his Majesty, as brought down to posterity, in a cast of it preserved at Oxford."

William Farren's last appearance and farewell to the public took place on Monday evening, July 21st, at the Haymarket Theatre, the scene of all his later triumphs. He was, says Mr. Morley, in his "Journal of London Playgoers," supported by his friends and many veterans of the profession, after having acted once more, and for the last time, a short scene from the *Clandestine Marriage*. Every leading living actor seems to have been anxious to do something on the occasion, and by performing fragments, room was made for the loving help of a great many; even a corner was made for Mr. Albert Smith, who sang one of his songs. The unrestrained cordiality with which "Farewell" was said by the public to one of the most finished actors by whom the stage has been adorned during the present century, could not fail to excite emotion, even in bystanders, and how much more in the person of the artist towards whom all that warm feeling was expressed. Mr. Farren was unable to speak his own good-bye; all had to be felt, and there was nothing to be said." Mr. Farren died on the 24th of September, 1861.

Bidding adieu to William Farren as a link connecting the players of the past or eighteenth century with their successors and descendants of the present century I now ask you to go back with me and follow somewhat more circumstantially the career of another famous player, who linked the actors of the last with their predecessors and ancestors of the seventeenth century. William Farren's professional life shows tame and uneventful a well-mannered piece of every-day respectability, and commonplace propriety and prosperity, beside the wild Bohemianism, the desperate struggles, the terrible hardships, serious dangers and exciting adventures of an actor's life in the times I shall deal with next.

William Farren lived long enough to see the earliest of the present days of histrionic prosperity, when, fashionably dressed, richly adorned with jewellery, moving in the best society, popular actors and actresses travel luxuriously by steam and rail from one first-class hotel to another as "stars," or members of star companies, or have their audiences brought to them from all parts of the country, without their stir. But he remembered well enough when it was strangely otherwise. When the bold, roving, adventure-loving players, seeing the world was no friend of theirs, held it in defiance and scorn, revelled in their power of

mocking its social restraints and shocking its conventional proprieties, and were for the most part an ill-shod, ragged, half-starved, reckless, merry race, frequently playing in barns or large rooms of taverns and road-side inns. When their most bitter foes were winter and bad weather, which rendered travelling impossible, and reduced them to the hard necessity of "living by their wits," begging or starving. When theatres were few and far apart, when audiences were small and hard to find, and when "strolling" was a part of every ordinary player's experience. But he knew nothing practically of the histrionic days we shall now obtain glimpses of; when theatres were even fewer than they were in his young days, and when audiences were much smaller, and far more difficult to collect; when strolling players were universally regarded either with contempt, hatred, or pity; when stocks and whipping-posts were set up with a special view to their confinement and torture, and when the fierce old Puritans fanatical spirit of persecution was still hot and strong in the land against the "common players," whom the law itself denounced as vagrants and outcasts.

In those days lived a wild young native of the sister isle, a descendant of some proud old Irish families of rank and wealth, one being well-known amongst the bogs, lakes, and mountains in the maritime county of Down (Ulster) as the M'Laughlins, of another not less known in Galway, another maritime county, as the O'Kellys, and of a third also well known as the O'Flanagans, of Black Castle, in Westmeath. William M'Laughlin, the representative of these old families, took up with zeal and energy the cause of James II., when revolution drove him from the English throne and placed his Dutch son-in-law, William of Orange, in his place. And thus it came about, to quote Mr. James Thomas Kirkman, that, "to William M'Laughlin's loyalty and zeal in the cause of that weak monarch, the public are indebted for his sons' being reduced to the necessity of embracing the profession of an actor." For when the Irish royalists were deserted by the monarch, in whose cause they risked life and fortune, and had suffered a terrible defeat, their estates were confiscated and M'Laughlin, his wife, his children, and those friends and relatives who might otherwise have afforded him aid or protection, owed their lives to the rapidity of their flight and the obscurity of their hiding places. In such terrible scenes as these facts indicate commenced the being of the player and dramatist, whose history has so long and intimately been associated with that of the British drama under the name of—

CHARLES MACKLIN.

Our first glimpse of Charles M'Laughlin is in the earliest days of his infancy, just after the landing of the Duke of Schomberg on the coast of Down, at the head of eighteen regiments of foot and five of dragoons, had set all Ireland ablaze with hot excitement. Well wrapped up to preserve him from cold and wet, this tiny morsel of humanity is with his mother and his little sister Mary, in the midst of hurriedly armed and mounted neighbours, friends and dependants, who are marching with anxious haste to join the camp of King James at Drogheda, carrying with them as much of their household property and effects as they can conveniently remove, and driving before them the cattle which might otherwise help to feed the hungry, fever-stricken enemy. Over the misty mountains and quaking bogs, in the midst of cold, rainy, and tempestuous weather they pursue their way. The stories they fiercely or exultingly hear or tell, to beguile their march, are of deserted villages and burning towns, of besieged men and women living on horse-flesh, of men falling out from the line of their enemies' march to die of exhaustion, cold and fatigue, hunger and disease; of quarter refused to sound of trumpet, of women fighting in men's clothing, of starving peasantry. Placidly unconscious of all these wild terrors and stirring doings, Charles, the newly-born, sleeps on his poor mother's warm breast, or wakes to hear the din and turmoil of warlike preparation, the clash of steel, the bugles, drums, and fifes, and the heavy tramp of marching troops with a curious unconcern and indifference.

We trace him to the camp where the Royal standard of James was unfurled, upon heights overlooking the misty, low-lying, pestilential valley, in which Schomberg was building huts for troops who enduring intense misery and suffering, foresaw nothing but destruction, and, weakened by illness and inaction, fed their superstitious dread with tales of horrible shrieks and groans heard in the air; of strange spectral lights borne by no earthly hands through the ghastly mist and solemn twilight; of extraordinary meteors prognosticating dire calamities; and other vague presages of nightmare horrors. We know the kind of conversation this little morsel of peaceful humanity must have overheard, with no desire of comprehending it, when his father, looking out into the clear atmosphere they enjoyed, spoke of the health of their friends as a proof that God was on their side, until the premature boast was silenced by those drenching, rebuking rains which brought on themselves the calamities they had so rejoiced to see their enemies suffer. Then came to the Boyne William of Orange, with thirty-six thousand fresh men, full of fiery zeal, and impatient to meet their enemies; and six days after the news of his arrival plunged the soldiers of James into fresh stir and excitement. Then trumpet sounds, and beating of drum, and noises of marching soldiers coming and going were heard in camp and city by night and day, until at last the former was struck, and the infant Charles, with his mother and little sister, went down under the floating flags and banners into the valley, under the escort of their natural protector, Captain William M'Laughlin. One cannot help thinking of the strange sights and sounds which that newly conscious and helpless little suckling must have heard and witnessed: of the frantic cries of joy which set the bells of Dublin ringing and the great guns of the Bastile at Paris roaring for joy, when it was falsely reported that William had been slain; of the deafening babel of voices, and cannon, and rattling musketry which at last commenced the great Battle of the Boyne, when Englishmen and Irishmen, with a huge gathering of Germans, Swedes, Danes, Dutchmen, Frenchmen, and others met in savage conflict under the fortified walls of old Drogeda; of the repulse, defeat, and the flight which swept onward in its turbulent torrent father and mother, sister and baby brother, and left the wounded and dying to guide the fierce pursuers on their blood-stained tracks.

Mrs. M'Laughlin, who had helped her husband to arm on the morning of the battle and gaily girded on his sword, fled with her maid-servant and children, little Charles being conveyed in a turf-kish, or wicker-basket, and took an inland course towards an obscure nook called Shinglass, in Westmeath, where she expected to find a hiding-place. So precipitate was her flight, so full of terror and confusion, that it is said poor little Charles was without food for a time, so long that his outliving it was afterwards regarded as something miraculous.

(To be continued.)

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THE AMATEUR PANTOMIME AT THE GAIETY, MARCH 13, 1878.

CORRESPONDENCE.

MR. HENRY LESLIE'S "COPY" OF THE "ILLUSTRATED SPORTING AND DRAMATIC NEWS."

To the Editor of the SPORTING AND DRAMATIC NEWS.

SIR,—“The counterfeit presentment” of your valuable paper published in this city, was started on cheek, carried on in fraud, and will end its shameful existence in ignominy. And that time is not far distant. Already the grand proprietor is unable to pay five dollars a week to a man for work done. I call it cheek advisedly. How could I call it anything else? The ingenious publisher copied your heading entire; with the exception of the words “Sporting,” and “Dramatic,” transformed. When this great illustrated paper was first spoken of, it was said there was 10,000 dols. at the back of it; and “still the wonder grew,” that Leslie could get so much money. To begin at the beginning: A man named Frank Carter arrived in this country, and shortly after his arrival had his name changed to Leslie, over which cognomen he published several magazines and journals, in opposition to Harper’s. This went along well enough until one morning last summer it was given out in the metropolitan dailies that the great publisher had failed, and that all his worldly possessions had passed into the hands of a receiver. Shortly after this, or in September, the news went forth about the coming great enterprize; and I, in common with others, wished to get employment on the ten thousand dollar paper. Obtaining a card of introduction from Leslie Bruce, the manager of *Turf, Field and Farm*, and champion Creedmoor rifle shot, I proceeded to the office of the great wiper-out of American sporting papers, and handing my card to the Editor—I. F. Englehart, I was engaged on the spot to do the “bowling,” for their special organ. This I did with becoming zeal for the paper having 10,000 dols. behind it. I wished, in common with my fellow workers, to hold on to such a luxury, even if my salary did not amount to over five dollars a week. The first week went for nought, as it was “a kind of introduction like,” and after a lapse of a fortnight, the counterfeit came out with a great flourish of trumpets, praising its staff, and letting the public know that every department of the paper had a responsible man at the head of it. At the end of this week I was introduced to the most worthy son of an illustrious sire, known as Harry Leslie, from whom, after a good deal of red tape business, I received five dollars. Here is richness, said I—here is unbounded wealth; for surely a man putting on so many business-air, must have money to back them: but, alas! the following week my dreams of finding a “lead,” fizzled away in a mist. I was put off until the following day, when, as the result of a great deal of coaxing, I received the aforesaid magnificent sum. From this time forth there was continual trouble about that five dollars, until finally I received half of it, and then, for two weeks succeeding, received none. I have now in my possession approved bills for ten dollars, with two and a half dollars added, making 12.50 dollars this paper owes me, and I cannot get a cent. So much for myself. “The Man in the Aisle Seat,” as clever a newspaper man as there is in this city, has received only fifteen dollars since the counterfeit has been established; and that he got from a man who was in the firm one week as a partner. How the Editor manages it is hard to tell; but then his wrestling bears and athletic shows keep the wolf from the door. While he is off on a circuit, a former Editor of the *Sportsman* fills his place, with the assistance of a man-of-all-work, who does the cribbing from the “dailies.” These three constitute the inside staff, while “Harry Leslie attends to the promise-to-pay business. That charming young gentleman speaks with a lisp, which, as a general thing, captivates his listeners; but I am past captivating, for I have “been there before.” One Saturday while on the war path after five dollars only, I noticed that the office was crowded, and I inquired the cause. “Why,” said the person addressed, “don’t you know that this is the most busy office in the city. Wait a few minutes, and you will not be able to get out. These customers are after money, and in a little while the crowd will be so great, that the cuddly hole will be chock full.”

“Where’s Harry?” quoth I.

“Where? Where is he?” was the echo.

Believing that my chances of getting that five dollars was very slim, I took my departure, and as I got to the head of the stairs, the scissors-man was at the bottom.

“Did you get your money?” shouted he.

“Money!” answered I. “Why, no. That article seems to be scarce, and there are more creditors upstairs than dollars in the treasury of The Great Illustrated.”

Getting into the street I met another unfortunate devil with the war paint on his face but when I told him what the chances were of getting “ducats” in that establishment, the look of war upon his face, made me offer my sympathy, for I was full of it; and as misery loves company, we salied around the corner to curse Harry Leslie for robbing a poor man of his labour. You may perhaps notice those numbers which make-believe that the establishment is vast. The vastness of the place consists in the third storey of a diamond-shaped building. On this floor are the editorial cuddies, the office and composing room. This constitutes the grand establishment, and therein another paper is published by a different party. Such is a true history of the great enterprise.

Since writing the above, I have learned that a syndicate, or joint stock company, is about to be formed.

I am, &c.,

SPERRY.

New York, Jan. 27th.

MR. G. A. SALA AND MACREADY.

SIR,—Having known for many years the general kindness of heart that has characterised my esteemed friend, George Sala, in his intercourse with professional men, I fear that his “Macrediana” must be written upon the hearsay of some old, crepitous, disappointed actor, for “George” was never known before to be so “down” on anyone, dead or living. I the more incline to this belief, because on two or three occasions I have met, in different companies, old actors who have had the honour—for an honour I count it, and, as a professional, profit I know it—to have rubbed shoulders with Macready. Such men, playing responsibles and utilities now as they did then, would never have come to the front in any profession, even as policemen; I believe that boys would neither respect nor “move on” for ‘em. They could never see anything in Macready—indeed, could hardly mention his name without expletives and heavy epithets at the trouble he’d given them at rehearsal; they hadn’t room to feel the trouble and annoyance they had caused the sensitive gentleman himself. Let me give you a case in point. During Macready’s farewell performances, I met him in a theatre in the North of England, and Iago was his part, Othello being played by, of course, the stock leading man. Now the two had never met before, I know, yet at rehearsal on Macready, in the kindest manner possible, suggesting to the inexperienced actor certain business which would naturally have enhanced the force of his Othello, Mr. Leading Man turned sharply, if not fiercely, on Macready with, “I know my business, sir.” “Oh, oh,

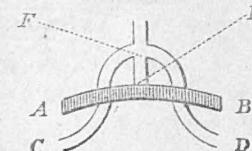
then we’ll get on, please,” was the only reply. I of course watched my hero through the piece at night, and can vouch for it that he acted in the fairest manner to the Othello. The company were chatting in the green-room next day, when of course Mr. Leading Man was down upon Macready. “Call that acting, er!” No, nobody could act—Macready, Charles Kean, Phelps, Anderson, not one would he have. Presently, two porters carried Macready’s box through the green-room when—it’s scarcely credible, but a fact though—Mr. Leading Man spat upon the box with contempt. Our conversation had hitherto been carried on in a tone of chaff,—a tone by-the-bye in which actors often tell each other wholesome and solid truths—but now I seriously interfered. “Come, come, that’s cowardly; you wouldn’t dare do that if the man himself were here.” “What, sir! I’d spit on you, and on that noise you call singing.” “That would be more manful, as I’m here to resent it.” I mention this fact to show that from no cause whatever, except from natural spleen and narrow intellect, certain actors are to be met who, feeling instinctively their own inferiority are ever ready to comfort the worst parts of their nature by reviling that greatness, consistency, and talent they know themselves incapable of ever attaining, but which it would be becoming if, at whatever distance, they would, in all humility, strive to emulate.

FOURNNESS ROLFE.

28, Compton-street, Everton, Liverpool.
[This correspondence must now cease.—ED.]

BLINKERS.

SIR,—In your issue of the 25th August last, a letter from me was published, recommending that blinkers for carriage-horses should be placed higher on the bridle than they usually are. Various writers in public journals have expressed an opinion that blinkers cause needless inconvenience to a horse. It is stated by them that the steaming perspiration is condensed and falls into his eyes, that the eye-lashes are rubbed against the blinkers, and that the latter prevent him from seeing where he steps, thus rendering him liable to stumble or fall, and also to shy. I have also been told that the skin of the head, a little above the eye of the horse, sometimes becomes chafed by the friction of the upper part of the blinker against it. I wish to bring under the notice of owners of carriage-horses, that the above-mentioned ill effects arise from the blinkers being made to fit too closely to the head of the horse, and that the best way to obviate them is to give directions to the harness-maker, when a new bridle is ordered, to place the blinkers on the cheekbands, so that the former may slope outwards instead of lying close to the head of the horse. In other words, the distance from the front edge of one blinker to that of the other, should be greater than the distance from one cheekband to the other. After a bridle is completed, the position of the blinkers cannot be altered without causing the cheekbands to be uneven. When the bridle is placed on the head of one of our horses, the distance from one cheekband to the other, a little above the blinkers, is nine inches and a half, the measurement being taken in a straight line, with a rule held in front of the horse’s forehead, and from the front edge of one blinker to that of the other, is thirteen inches. This will give an idea of the outward slope that the blinkers have. Some persons imagine that if blinkers do not fit closely, and so as to prevent the horse from seeing much, that he will be liable to shy. I have not found that such is the result. A horse that we have had for two years, was, for four weeks, driven each day with the blinkers drawn up close, and during that time he shied twice, in consequence of having been alarmed at some bicycles. The time referred to commenced about two months after we had purchased him. He has scarcely ever shied, either before or since that time, the blinkers always having been thrown back, except during the four weeks alluded to. I consider, therefore, that a horse is much less liable to shy when the blinkers are arranged so as to give him a greater range of vision than when he can scarcely see anything. When blinkers are placed in the way that I have recommended, they are rather apt to swing forwards, and thus to push the blinker-straps upwards, under the forehead-band. This may be prevented by having a thin strap of about $5\frac{1}{2}$ inches in length and a little more than 3-8th inch in width, fastened at one end to the inner surface of the forehead-band, the other end of the strap being passed through a small buckle, of rather less than one inch in width, which is attached to that part of the bridle at which the two blinker-straps meet above the forehead-band. This strap will keep the blinker-straps down in the right position. The small buckle in question should be covered with leather, and it will be then less visible than it otherwise would be. The tongue of the buckle may be passed through the strap referred to, at a distance of about $1\frac{1}{2}$ inch above the upper edge of the forehead-band.



A.B.—The forehead-band.
C.D.—The blinker straps.
E.—The point at which the small buckle is placed.
F.—The strap for keeping down the blinker straps.

The blinker straps should be made of rolled leather, they then give a firmer support to the blinkers than if made of flat leather. I do not consider that it is advisable to dispense with blinkers. When a horse falls, the outside of the blinker is usually scratched by coming in contact with the ground, and this shows that it has prevented the eye of the horse from being hurt. They may sometimes serve to protect the eyes from other accidental injuries, and perhaps also from the excessive glare of the sun.—I am, Sir, yours, &c., X. Y. Z.

London, February 16, 1878.

ALDERSHOT is in a decided commotion, for orders have come to make up each of the three cavalry regiments there to their full strength, and for this each wants 150 more horses. Where these are to come from is not so easy to say, nor yet where the Control is to get the 2,000 more animals they need. Donkeys are plentiful in and about the camp, I have no doubt, and I think I could find a few mules; but horses are scarce everywhere. This sounds like preparation for fighting; but what is still more ominous is that “Tommy White” says he has sold out every officer’s kit he had in store.—Truth.

PERFECTION.—MRS. S. A. ALLEN’S WORLD’S HAIR RESTORER never fails to restore Grey Hair to its youthful colour, imparting to it new life, growth, and lustrous beauty. Its action is certain and thorough, quickly banishing greyness. It is not a dye. It ever proves itself the natural strengthener of the Hair. Its superiority and excellence are established throughout the world. Sold by all Chemists and Perfumers.

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WEEKLY MUSICAL REVIEW.

NOVELLO, EWER, & CO., 1, Berners-street, W.—“Regrets,” price 3s.; words by Mrs. Newell, music by Mrs. Mounsey Bartholomew. There is a vein of poetical feeling in the words of this canzonet, and the music is melodious and sympathetic.

METZLER & CO., Great Marlborough-street, W.—“Suite de pieces,” by Joachim Raff, for the pianoforte, 7s. 6d. The name of the composer gives importance to the compositions, and most amateurs will wish to possess them. They will not, however, add much to Herr Raff’s reputation, although they are not without interesting features. No. 1—“Elégie”—has hardly sufficient melody to make it acceptable as a solo, and is too disjointed to be suitable as a pianoforte study. No. 2—“Volkslied”—starts with a pretty melody, which almost entirely disappears after the first dozen bars. No. 3—a “Ländler”—recalls Henstett’s pianoforte study “Si oiseau j’étais,” and is attractive in form and treatment. No. 4—“Mährchen”—appears to have been suggested by Liszt’s concert paraphrase of Mendelssohn’s “Midsummer Night’s Dream” music. In each of the four pieces which form the “suite” there will be found some interesting matter, but the general effect would have been more satisfactory had the composer shown less anxiety to subject his themes to the eccentric treatment which is popular among some of the modern German school of musicians.

ROBERT COCKS & CO., New Burlington-street, W.—“The Realm of Fancy,” price 3s., written by Helen Burnside, composed by J. L. Roeckel. This is a pretty little song. The words, though simple, are poetical; the music, though easy, is melodious and effective.—“Joy Bells,” price 3s., written by Agnes Limpus, composed by H. F. Limpus, is unpretentious but agreeable, and suitable for teaching purposes.—“Two Replies,” price 3s., written by E. Oxenford, composed by J. L. Roeckel. Neither the words nor the music of this song will be likely to render it popular, but it is published in two keys for soprano and contralto.—“Sing on!” written by Julia Goddard, composed by T. Anderton, price 3s. The words of this song are of average quality, the melody and accompaniments are simple, and it will be useful to teachers.—“Echoes of Home,” price 2s. 6d. each, are a series of popular melodies arranged and fingered for the pianoforte by W. Smallwood, who has executed his task so well, that these “Echoes of Home” will probably become popular amongst juvenile pianists. The first three numbers are arrangements of Mr. Wrighton’s song “The Wishing Cap,” Mr. Diehl’s “Dear England,” and Mr. Brinley Richards’s “Let the hills resound.”—“Blossoms,” price 3s., written by J. P. Douglas, composed by T. Anderton. This is a remarkably pretty song. The words are above the average, and the music is fresh and melodious.—“The Arabian Night’s Quadrille,” price 4s., by Cotsford Dick. There is nothing Oriental in character to be found in these quadrilles, although the title page is adorned with tasteful and suggestive coloured illustrations, designed by Mr. Alfred Concanan, and printed in colours in Messrs. Stannard’s best style. The absence of local musical colouring may, however, be freely pardoned, for the tunes are so bright and sparkling that these “Arabian Night’s Quadrilles” deserves to become widely popular.

WOOD & CO., 3, Great Marlborough-street.—“Oh, Lady, leave thy silken thread,” price 3s. Words by Tom Hood (which Tom Hood ?); music by C. J. B. Meacham, Mus. Bac. An acceptable setting of Hood’s words. “Quatre Mélodies élégantes. Arrangées pour piano by Henri Herz; edited, revised, and fingered by J. T. Trekkell,” price 2s. each. The four melodies are “Gaily the Troubadour,” “The Blue Bells of Scotland,” “Those Evening Bells,” and “The Groves of Blarney.” They are arranged for the pianoforte in the style which Herz rendered popular. The melody (preceded by an introduction) is plainly written, and is followed by variations, which generally adhere closely to the original tune, and are sufficiently brilliant to repay the performer. Though effective, they are not difficult, and are rendered facile by Mr. Trekkell’s careful fingering.

THE GENIUS OF THE ARTS.

THIS group was chiselled by M. A. Mercié, to fill the position over the portal of the Louvre, opposite the “Pont des Saints-Pères,” formerly occupied by Barye’s equestrian statue of Napoleon III. It was not easy to replace the latter statue, the size and nature of the position rendered the round boss impossible, an isolated figure would not be allowable, and high relief seemed the only form left available to the sculptor.

An equestrian group was wanted which would not look mean or scanty at this height, moreover there could be no question that it must have an allegorical subject in harmony with the object and general aspect of the building. The difficulties to be contended against were numerous and arduous, and more than one of the most able and celebrated were unable to overcome them all. M. Mercié, however, has conquered, and his renown increased in a struggle which has left the best reputations in the shade.

The subject has been admirably found, it is “The Genius of the Arts calling artists to the Louvre at the invitation of France.” The young god, borne by Pegasus, is superb in his impetuous youth, and the winged horse preparing to soar upwards, is perfect in correctness and bold execution.

These two figures are preceded by the muse of Peace, bearing the branch of sacred olive, and filling without effort the space on the left with flowing drapery.

Some remarks have been made to the effect that the genius is not sufficiently seated on his divine steed, but this will disappear when the group is put into its position, which is at a considerable height, the equilibrium will then be properly established, without the celestial rider losing any of his energetic movement or his lightness, and then full justice will be done to the sculptor’s skilful foresight.

W. T. N.

MR. J. H. BARNES goes out in August on a tour with *Diplomacy*, during which he will enact the part created by Mr. Kendal, under the management of Mr. A. Nance, of Portsmouth.

AT the annual supper and concert of the *employés* of Messrs. Shipwright and Co., of Tichborne-street, on the 23rd February, Mr. G. W. Moore, of St. James’s Hall, was one of the many guests of the evening, and in his usual kind manner contributed vocally and otherwise to the enjoyment of the evening. Messrs. Henri, Nives, Bruce, Gross, Monk, Quarterman, and Taylor also took a prominent part, and were warmly received.

WE deeply regret to learn that Mr. Chapman, for many years associated with Mitchell’s Library, whose courtesy was well known and widely appreciated, has been struck with paralysis, whereby he has lost the use of his limbs and the power of speech. It has been felt that under this severe affliction the opportunity suggests itself for offering him a testimonial purse. Contributions, which are earnestly solicited, will be thankfully received by Mr. Mitchell, of 33, Old Bond-street. Mr. Chapman, whose affliction will be deplored by all who knew him, was secretary to the French plays at the St. James’s Theatre.

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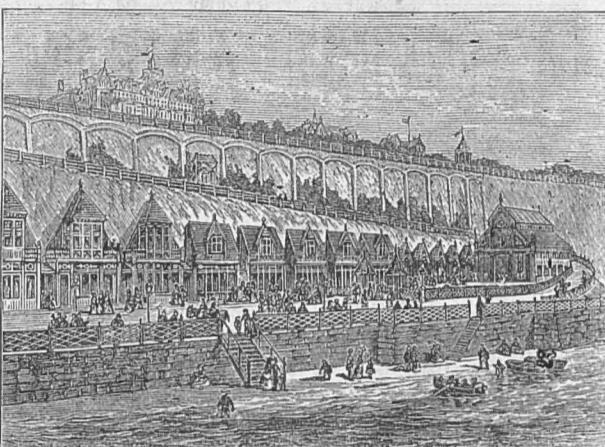


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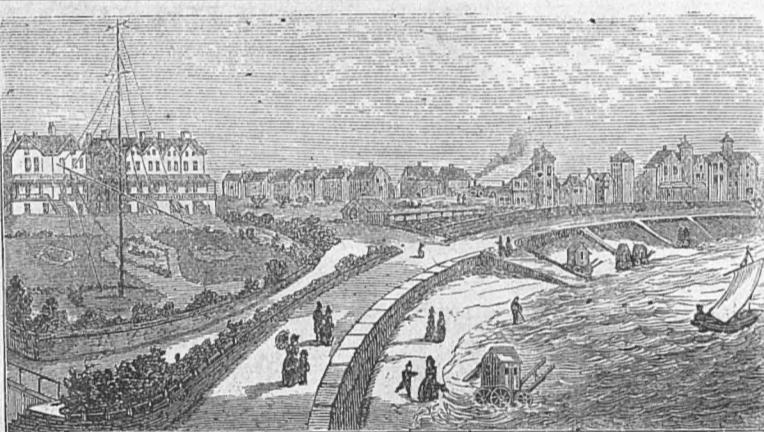
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Down.	WEEK DAYS.						SUNDAYS.						UP.	WEEK DAYS.	SUNDAYS.												
	A.M.	A.M.	A.M.	P.M.	P.M.	P.M.	A.M.	A.M.	P.M.	P.M.	P.M.	P.M.															
Victoria.....	6.35	7.40	8.55	10.10	12.40	2.5	only.3	3.15	4.20	6.25	9.06	25	8.10	10.18	12.15	2.54	3.34	7.30	7.30	9.20	7.10	
Holborn Viaduct	6.30	7.35	8.50	10.5	12.37	2.0	only.3	3.10	4.15	6.20	8.55	6.20	10.37	12.2	2.2	5.30	7.50	10.41	11.31	12.40	10.10	
Ludgate Hill	6.32	7.38	8.52	10.7	12.40	2.2	only.3	3.13	4.17	6.22	8.57	6.22	10.40	12.5	2.5	5.25	7.33	7.53	10.71	11.34	12.52	10.13
Westgate-on-Sea	10.15	10.15	12.40	12.40	3.55	4	4	4.57	6.03	9.24	12.99	34	10.38	12.0	2.0	5.50	7.30	5.11	25	12.45	10.5	

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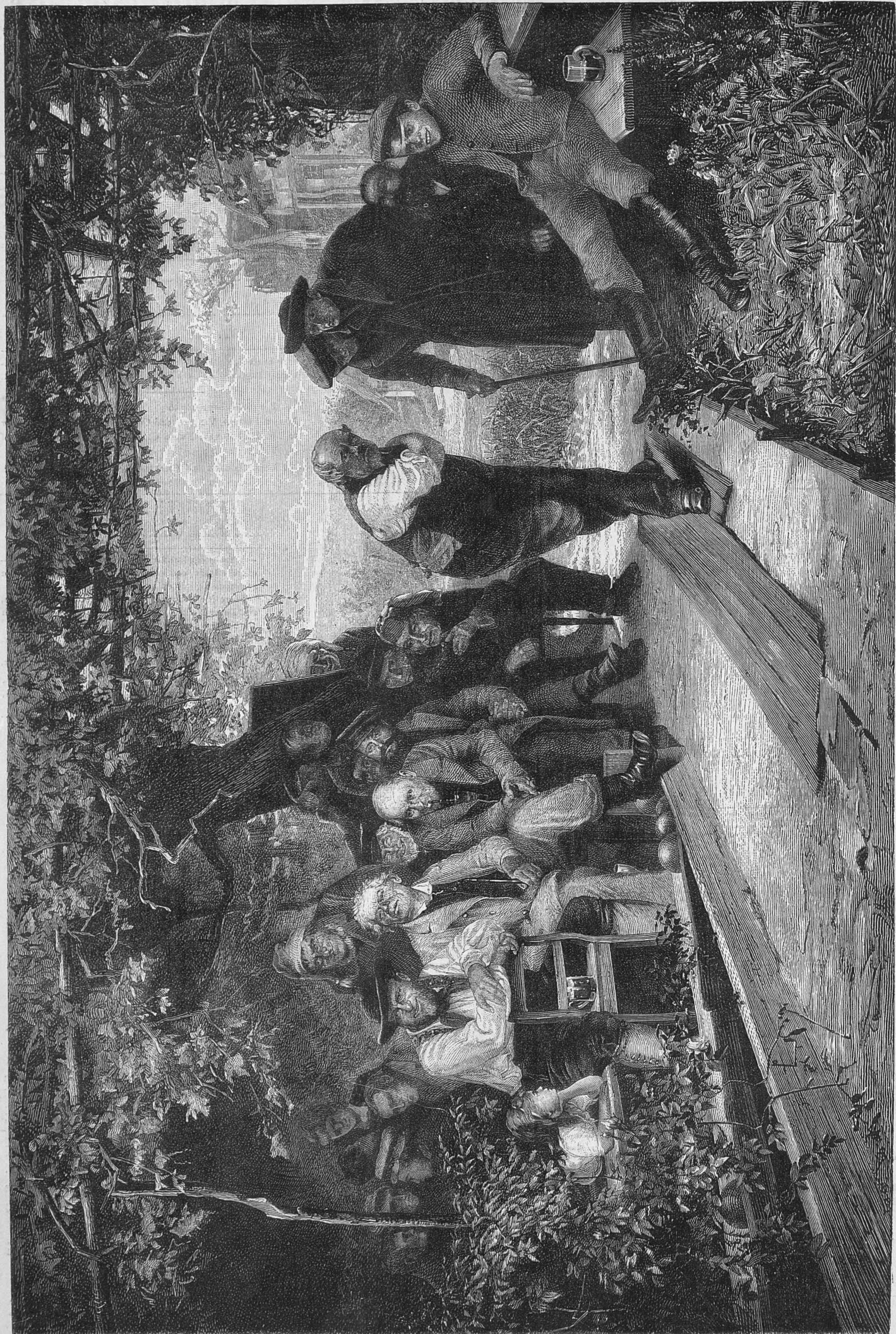
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